

**THE RELEVANCE OF THE SPEECH ACT THEORY TO BUZANI KUBAWO**

by

**LINDA ANN SCHECKLE**

submitted in fulfilment of the requirements for  
the degree of

**MASTER OF ARTS**

in the subject

**AFRICAN LANGUAGES**

at the

**UNIVERSITY OF SOUTH AFRICA**

**SUPERVISOR : PROF. R. FINLAYSON**

**JOINT SUPERVISOR : MRS L.J. KOCK**

**OCTOBER 1994**

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## SUMMARY: THE RELEVANCE OF THE SPEECH ACT THEORY TO BUZANI

KUBAWO

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Austin's Speech Act Theory is a valuable tool for the analysis of a literary text. In interaction, the intention- and purpose-success of linguistic communication can be gauged by establishing whether participants have met felicity conditions and have respected maxims. When the Co-operative Principle is ignored, special effects are achieved and receivers can only make sense of utterances through implicature and inferences based on background knowledge and mutual contextual beliefs.

In the drama, Buzani kubawo, characters interact on four levels of time in space and place. They reveal themselves and convey theme through their speech and actions. Conflict is entrenched by lines of force drawn between opposing characters and between sub-worlds contrasted. Cohesion, determined by plot structure, and form, expressed on the endophoric and exophoric levels, give meaning to the drama. The micro-analysis of the wedding scene illustrates how communication can misfire should the playwright allow it!

Title of dissertation:

THE RELEVANCE OF THE SPEECH ACT THEORY TO BUZANI KUBAWO

Key terms:

communication; intention; purpose; implicature;  
felicity conditions; maxims; co-operative principle;  
principle of literalness; inferences; illocutionary (speech)  
acts; perlocutionary effects; conflict; unity / coherence;  
drama; decoders; mutual contextual beliefs; function.

## THANKS

The following persons are thanked most sincerely for their support during the completion of this dissertation

- God for providing the health, strength and understanding required to complete this dissertation.
- Prof. Finlayson, the supervisor, for motivation stemming from a love for the Xhosa people and their language
- Mrs Kock, joint supervisor, for invaluable guidance during preparatory reading and final drafting
- My parents, Hennie and Nola Cloete, for financing all my studies, and especially for their love and encouragement
- My husband, Errol, and our children for their patience, support and understanding
- Mr Paul Sullivan for invaluable assistance on the computer

Linda Scheckle

October 1994

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## Chapter One

### INTRODUCTION

#### 1.0 GENERAL INTRODUCTION

Language is constantly under study. Linguistic and semantic theories continue to be tested for correctness, completeness and compatibility. In fairly recent years, linguists and semioticians have become interested in the speech act theory because of its universal applicability. This theory dates back to J.L. Austin's lectures entitled 'How to do things with words' in which utterances are approached globally, that is, in terms of their context, the intentions, attitudes and expectations of the participants, the relationships between participants and according to unspoken rules and conventions of society. Pratt (1977:86) states that

The speech act theory provides a way of talking about utterances not only in terms of their surface grammatical properties but also in terms of the context in which they are made, the intentions, attitudes and expectations of the participants, the relationships between participants and generally the unspoken rules and conventions that are understood to be in play when an utterance is made and received. (Pratt 1977:86)

The speech act theory can be applied to a single utterance, a series of utterances in a speech situation, a scene, an act and even to a play as a whole. It functions on the endophoric and exophoric levels (Elam

1980:153) and can therefore be viewed as a versatile, comprehensive and viable method of analysing the dynamics of language communication.

The study of literature in terms of the speech act theory is a relatively new undertaking. For example, amongst others, Cloete, Malan, Venter and Viljoen in Woorde as Dade (1984), have applied the theory to either drama, poetry or novels. It would appear, however, that very little has been published to date in which this methodology has been used on drama. This dissertation will therefore be open to much refinement by future scholars.

The fundamental function of language is communication. Verbal and non-verbal sign systems are at work in society and messages are being sent and received. In this activity there are three main elements, namely, a speaker, a listener and a signalling system, such as, for example, the Xhosa language. Communication can take various forms, but the linguistic variety involves speech acts:

All linguistic communication involves linguistic acts. The unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence, or even the token of the symbol, word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech act. More precisely, the production

...of a sentence token under certain conditions is a speech act...and speech acts ...are the basic ...units of linguistic communication.  
(Searle 1969:16)

Consider the following practical example. In Buzani kubawo, Nozipho, the daughter of Magaba and Zwilakhe, is approached by her mother, Magaba, in the following way:

"...khawenze ikofu kugala Rhadebe..." (1958:7)

(Kindly make the coffee first Rhadebe..)

By making this utterance, the speaker is not only speaking, but also doing one or more of the following illocutionary acts:

- she is issuing a DIRECTIVE by making a polite request for coffee to be made
- she is hinting that her daughter should make the coffee before she performs some other act.

The word kugala (first) suggests this.

More importantly, the speaker has an intention and purpose in mind when she uses such an utterance. The utterance can be seen as a 'signal' which has the intention of conveying a message to the 'receiver'. The success or failure of the communicative attempt rests with the receiver.

Possible worlds are *realised* only when our actual world changes so as to become them.  
(Elam 1980:110)

It is only on actualization (Elam 1980:110) by the

receiver that the speech act has been completed. If the receiver reacts favourably and makes the coffee, it can be assumed that the participants have a joint commitment to a shared goal; if the reaction is unfavourable, the message has been misunderstood or ignored because the participants are not co-operating.

Speech acts can be analysed in their oral or written form. As opposed to a single utterance or a succession of structured sentences in a conversation, dramatic discourse consists in the speech events between dramatis personae. For the purposes of this dissertation, the dialogic exchange of information-bearing utterances will be studied in the dramatic text of Buzani kubawo. The reader will be aware of the usual reference to the dramatic action through verbal deixis, but more importantly, of the constitutive role of speech events. Action must not be seen to refer only to happenings, for example, Gugulethu murdering Thobeka and the children with an axe. Individual acts are connected to other acts and thereby provide a sequence of actions in which interrelationships and conflict are founded. Action, therefore, has a broader application which includes the speech event as the main form of interaction in the drama.

## 1.1 Presentation of the material

The body of the dissertation will be presented as follows:

Chapter Two will concentrate on the essence of drama and the play as a vehicle of communicating thoughts, feelings and beliefs through the speech and actions of characters.

Chapter Three will show how characterisation conveys themes which function in the macro-strategy of the play.

Chapter Four will contain a micro-analysis of the wedding scene in the church at Zazulwana. Bach and Harnish's taxonomy will be applied.

Chapter Five will be dedicated to the unity and success of the author, Tamsanqa 's communication with the reader.

Chapter Six, the conclusion, will contain a summary and an evaluation of the insights gained from applying the speech act theory to the play, Buzani Kubawo.

## 1.2 References to text

The dramatic text under study is the unabridged version of Buzani Kubawo, written by Witness Tamsanqa and published by Oxford University Press in 1958. A micro-analysis of the speech acts will be done on the wedding scene (pages 59 and 60) of Act 4 Scene 1 in Chapter 4. It is an obligatory scene which focuses on the conflict between father and son. It provides many interesting examples of illocutions and perlocutions. The success of any literature rests on effective communication and it is for this reason that the emphasis of this dissertation falls on the illocutionary and perlocutionary levels of the speech act. Because a detailed speech act analysis of the whole play had to be done in preparation for this dissertation, references will be made to the information gleaned from this exercise because the limitations of this dissertation do not allow for a fuller presentation. Nevertheless, the material used, the wedding scene, is sufficient for the work at hand.

A distinction also needs to be made between a performance text and a dramatic text (Elam 1980:3). This distinction is drawn on the grounds of stageability. A performance text is one that is suitable for presentation on the stage, whereas a

dramatic text is a play that would be impractical to produce, but is suitable for reading.

In the theatre, systems of signs produce the performance. Not all contributory systems operate at every point in the performance; they come in 'bursts' according to Michael Kirby (Elam 1980:45). It is not ideal to isolate sign-functions because they do not appear in isolation but are complementary. However, attention will only be given to the text, Buzani kubawo, as a dramatic one. Technical systems, costume, paralinguistic features and kinesic factors which operate as contributory systems toward the total sign, will not be discussed. Attention will be concentrated on the written text. Terms such as sender and receiver will be used or replaced by illocutor and perlocutor; participants in the dramatic discourse will be termed interlocutors and a decoder will apply to a reader or an audience. Words, sentences or passages will be quoted where necessary so as to clarify or confirm aspects of the speech act theory. Note that the translations of quotations will be free, unless otherwise indicated.

### 1.3 Theory development

Austin's classification of speech acts has been developed by Searle, Leech, Bach and Harnish and others.

For the sake of clarity in this dissertation, this theory and its developments will be treated as a single body of thought. It is not the aim of this study to produce a critical, in-depth study of the Speech Act Theory. The aim is to categorise the respective speech acts in the play, to analyse the speaker - receiver relationship between characters and to ascertain how successful the author has been in communicating his goal in the dramatic world represented.

Austin identifies five, basic kinds of illocutionary acts and so does Searle. Searle identifies representatives, directives, commissives, expressives and declarations, which have a sub-class of representative declarations. A number of taxonomies have been proposed which aim at eliminating overlap between categories. Hancher (1979:1) states that the taxonomies of Austin, Searle, Vendler, Ohmann and Fraser slight two kinds of illocutionary acts, namely, those that combine commissive with directive, illocutionary force and those that require two participants. The questions that arise are:

..how far can acts be unilateral? Similarly the question arises as to when the act is at an end, what counts as its completion?

(Hancher 1979:9)



Hancher suggests that Searle's classification can be amended to include a distinction between *co-operative*, *multiple* and *collective* speech acts and also a distinction between *reciprocal* and *integrative* co-operative speech acts. In 1979 Bach and Harnish (1979 :40-44) proposed four communicative categories of illocutionary speech acts: **CONSTATIVES**, **DIRECTIVES**, **COMMISSIVES** and **ACKNOWLEDGEMENTS**, and two conventional categories, **EFFECTIVES** and **VERDICTIVES**. Each of these categories have sub-categories and sub-sub-categories, which entail more specific classification and eliminate uncertainty. Therefore, for the purposes of this dissertation, Bach and Harnish's taxonomy will be applied.

#### 1.4 Motivation for choice of text

Literature can be divided into various genres, for example, novel, drama and poetry. Buzani kubawo falls into the literary genre, drama, in which utterances between characters build up the dynamics of a play. The speech act theory seems to be a functional model according to which these linguistic elements can be described.

Drama acts itself out by means of the direct interplay of utterances. It is the gradual disclosure of a

dynamic development of speech acts, the succession of which traces a story. (Serpieri 1984:3)

A drama abounds in examples of the different illocutionary (speech) act types. These can be studied on the two levels operating, that is, the illocutionary and perlocutionary:

Dramatic discourse is a network of complimentary and conflicting illocutions and perlocutions: in a word, linguistic interaction, not so much descriptive as performative.

(Elam 1980:159)

The various illocutionary act categories play an important role because they determine how an utterance is to be taken by the receiver. The **CONSTATIVES** signify emotional tension that exists in characters whereas **DIRECTIVES** focus the reader's attention on important events and they build the situation. Sub-acts further differentiate speech actions of characters (or the narrator), for example, assertives maintain unity by assisting narration and describing behaviour. There is, therefore, an interplay between narrator, text and reader. The communicative value can thus be gauged by the effect the play has on the decoder.

The works of some Xhosa writers have been studied. For

example, Satyo (LIMI 1981:77-94) has analysed G.B. Sinxo and A.C. Jordan's works, but it would seem that the dramas dating from 1958 onwards have not been studied in much depth. Tamsanqa, in particular, has not been given attention other than the personal interview as published in the November 1991 issue of the South African Journal of African Languages, an ALASA publication. As has been mentioned, Witness Tamsanqa is the author of Buzani kubawo. This play can be classified as one of the better Xhosa plays written, if not the best, so far (UNISA Xhosa Study Guide 1984:182). From the structural point of view, it is characterised by inclusiveness, good continuation and closure (Levitt 1971:53). The term 'inclusiveness' refers to the shifts in setting and the consuming of hours, days, months and years in the play. Such breadth of action requires 25 scenes involving many characters in many events and episodes. The terms 'continuation' and 'closure' refer to the scenes being received as 'good' because they complete a pattern and present a meaningful whole. The play is unified by repeated references to the protagonist and to the love theme which deals with the traditional and modern procedure of acquiring a wife. Drama is built on conflict and Tamsanqa mirrors the conflict that arises in a Xhosa home when traditionalism comes up against acculturation. This would satisfy the truth condition expected by readers of good writing

(Unisa Guide 1 for XHA100-F:11). The author's characters are true to life and the play maintains the reader's interest until the end. It would appear that Doubrovsky's opinion (1973:120) of art being viewed as a relationship between:

- (i) the work and the tradition from which it grows
- (ii) and the practical linguistic circumstances in which it exists..

would be validated by Tamsanqa's play.

The two major themes in this dramatic text are very relevant and topical. Many of the old customs are being relinquished in the new South Africa and readers need to be aware of the conflict that can arise in a home where generations of different orders are represented. They should be able to apply what they have learnt from the drama for the conduct and understanding of life. In this piece of literature, the reader is able to agree with Wilson (1980:40) who states that:

Art may question society's views or reaffirm them, but it cannot escape them.

### 1.5 Aims

Deixis sets up the communicative situation. The language gears itself to the speaker, receiver, time and

place. By classifying the speech acts of each speaker in each scene by means of Bach and Harnish's taxonomy, character prominence and dominance will be determined and an understanding will be gained of how tension is created and dissipated or released. The study of micro- and macro-sequences will reinforce the concept of the play as a textual whole, made up of smaller semiotic units. By means of speech act analysis, an understanding will be gained as to how the plot moves forward. It will be determined to what degree the speech act theory will have provided new insights into the study of literature and of drama, in particular.

## 1.6 The Speech Act Theory

### 1.6.1 Introduction

Austin (1962 - all references to the abridged version of 1975 hereafter) puts forward the theory that the basic unit of linguistic communication is the speech act. He states:

to say something is to do something.  
(Austin 1975:12)

He stresses the social and interpersonal nature of language when he centres his studies on what a speaker does with his speech utterances. His theory has been

developed by J.R. Searle, amongst others, who propounds that the speech act theory includes semantics and pragmatics. These two theorists concentrate on the principle of expressibility (Searle 1969:68- all references hereafter to the reprint of 1992).

The principle, that whatever can be meant can be said, is called the principle of expressibility. Often speakers mean more than what they actually say. It is important to remember, though, that it is possible to say exactly what is meant. Factors which limit speakers' abilities to express themselves include, for example, poor language knowledge. The effect in a hearer (literary or poetic effect, emotions, beliefs etc.) however, does not rest on the principle of expressibility. Possible reasons will be raised later in this chapter.

Lyons (1977:725) is of the same school of thought as Austin and Searle in that he states that language does not only have a descriptive function, but a social one too. It transmits other information in which the speaker is trying to influence attitudes, beliefs and behaviour.

Austin (1975:92,93) has distinguished three levels or dimensions on which the speech act operates. Take the

example mentioned on page 3:

- (a) The utterance as in "Khawenze ikofu kuqala Rhadebe..." (Kindly make the coffee first Rhadebe) refers to the actual performance of the utterance. It is coupled to the phonetic, phatic and rhetic acts. That is, the sounds are connected to a certain grammar and meaning.
- (b) The intention of the sender: the illocutor wants to get her daughter, the perlocutor, to make her some coffee before doing something else.

This act deals with the force or implication of the utterance in order to create an effect. It justifies why communication should take place because it includes the sender's goal. Without it, no communication can take place.

- (c) the reaction of the receiver: the daughter makes her mother some coffee (thus a response is elicited).

This act refers to the possible effect on the receiver's attitudes, beliefs and behaviour. The speaker might be trying to enlighten, convince, scare or encourage the receiver by uttering arguments, warnings, requests and so forth.

Austin terms these levels locutionary, illocutionary and perlocutionary acts, respectively.

### 1.6.2 Expressions and kinds of illocutionary speech acts

A scholar who studies a performance text would pay attention to the locutionary act amongst others, but a scholar analysing a written text focuses on the illocutionary speech acts which deal with the speaker's intention and his / her goal or purpose.

If four utterances are made, for example, a CONSTATIVE assertive, a DIRECTIVE question, a DIRECTIVE requirement and a CONSTATIVE concessive such as:

UGugulethu uthanda uNomaMpondomise. (Gugulethu loves NomaMpondomise.) CONSTATIVE assertive

UGugulethu uthanda uNomaMpondomise? (Does Gugulethu love NomaMpondomise?) DIRECTIVE question

Gugulethu, thanda uNomaMpondomise! (Gugulethu, love NomaMpondomise! DIRECTIVE requirement

Ngaba uGugulethu angathanda uNomaMpondomise.

(Probably Gugulethu would love NomaMpondomise)

CONSTATIVE concessive.

in the performance of these four different acts, the speaker performs certain other acts which are common to all four: he refers to or mentions a certain object uGugulethu and he predicates the expression -thanda uNomaMpondomise of the object referred to. Thus it can be said that in all four utterances, the reference and predication are the same, though in each case the same reference and predication occur as part of a complete



speech act which is different from any of the other three. We thus detach the notions of referring and predicating from the notions of such sub-speech acts as asserting, questioning, requiring, etcetera. The justification for this separation lies in the fact that the same reference and predication can occur in the performance of different speech acts.

Bach and Harnish (1979:40-55 and 108-119) have distinguished six broad classes of illocutions which consist of four communicative and two conventional classes:

#### 1.6.2.1 COMMUNICATIVE ACTS:

Bach and Harnish view linguistic communication as an inferential process (Bach and Harnish 1979:4). The speaker's utterances form a basis for the hearer to infer what the speaker intends to be thereby doing. However, what a speaker says underdetermines what he / she can reasonably expect to be taken to be intended. Speakers rely on others to have identifiable intentions in their utterances, and they expect others to rely on them to have such intentions. The fulfilment of illocutionary intention consists in its recognition (Bach and Harnish 1979:13). The Speech Act Schema (SAS) details the pattern of inference by which this is accomplished. Expressed attitudes determine the illocutionary act type and the distinguishing features

of each illocutionary act type specify the very thing that the hearer must identify in the last step of the SAS. The four communicative illocutionary act types distinguished by Bach and Harnish are:

1.6.2.1.1 **CONSTATIVES**, expressing the speaker's belief and his / her intention or desire that the hearer form a like belief. The following sub-acts exhibit this pattern:

- \* Assertives (simple): (affirm, allege, assert, aver, avow, claim, declare, deny (assert ...not), indicate, maintain, propound, say, state, submit)
- \* Predictives (forecast, predict, prophesy)
- \* Retrodictives (recount, report)
- \* Descriptives (appraise, assess, call, categorize, characterise, classify, date, describe, diagnose, evaluate, grade, identify, portray, rank)
- \* Ascriptives (ascribe, attribute, predicate)
- \* Informatives (advise, announce, apprise, disclose, inform, insist, notify, point out, report, reveal, tell, testify)
- \* Confirmatives (appraise, assess, bear witness, certify, conclude, confirm, corroborate, diagnose, find, judge, substantiate, testify, validate, verify, vouch for)
- \* Concessives (acknowledge, admit, agree, allow,

assent, concede, concur, confess, grant, own)

- \* Retractives (abjure, correct, deny, disavow, disclaim, disown, recant, renounce, repudiate, retract, take back, withdraw)
- \* Assentives (accept, agree, assent, concur)
- \* Dissentives (differ, disagree, dissent, reject)
- \* Disputatives (demur, dispute, object, protest, question)
- \* Responsives (answer, reply, respond, retort)
- \* Suggestives (conjecture, guess, hypothesize, speculate, suggest)
- \* Suppositives (assume, hypothesize, postulate, stipulate, suppose, theorize)

1.6.2.1.2 **DIRECTIVES**, expressing the speaker's attitude toward some prospective action by the hearer and his / her intention that his / her utterance, or the attitude it expresses, be taken as a reason for the hearer's action. There are six acts that belong in this category:

- \* Requestives (ask, beg, beseech, implore, insist, invite, petition, plead, pray, request, solicit, summon, supplicate, tell, urge)
- \* Questions (ask, inquire, interrogate, query, question, quiz)
- \* Requirements (bid, charge, command, demand, dictate, direct, enjoin, instruct, order, prescribe, require)

- \* Prohibitives (enjoin, forbid, prohibit, proscribe, restrict)
- \* Permissives (agree to, allow, authorize, bless, consent to, dismiss, excuse, exempt, forgive, grant, license, pardon, release, sanction)
- \* Advisories (admonish, advise, caution, counsel, propose, recommend, suggest, urge, warn)

According to Prins (1978:26 - 38), DIRECTIVES have two subclasses, binding and non-binding DIRECTIVES. The first type binds the hearer in executing the DIRECTIVE to avoid any sanctions the speaker may apply, whereas the latter type places no obligation on the hearer to execute the DIRECTIVE.

- 1.6.2.1.3 COMMISSIVES, committing the speaker through obligation to a future course of action. There are two main types:

- \* Promises (promise, swear, vow)  
These include contracting, betting, swearing, guaranteeing, surrendering and inviting.
- \* Offers (offer, propose)  
These include volunteering and bidding.

- 1.6.2.1.4 ACKNOWLEDGEMENTS, expressing feelings regarding the hearer or, in cases where the utterance is clearly perfunctory or formal, the speaker's

intention that his utterance satisfy the social expectation to express certain feelings and his belief that it does. The following are included in this category:

- \* Apologize
- \* Condole (commiserate, condole)
- \* Congratulate (compliment, congratulate, felicitate)
- \* Greet
- \* Thank
- \* Bid (bid, wish)
- \* Accept - acknowledge an acknowledgment
- \* Reject (refuse, reject, spurn)

#### 1.6.2.2 CONVENTIONAL ACTS:

A conventional intention is not fulfilled by means of recognition of that intention, it is fulfilled by means of satisfying a convention. Acts such as voting, arresting, marrying and christening therefore fall into this category. Many of these acts affect the social status of a person. Formal or ceremonial acts can make such changes official. For purposes of analysis, conventions are counts-as rules. Thus, references will be made to utterances that count as acts of certain sorts. Conventional illocutionary acts can be divided into two categories:

1.6.2.2.1 EFFECTIVES effect changes in institutional states of affairs; they achieve their effects because they are mutually believed to do so. They have to be issued by the right person under the right circumstances. Some of the acts included are:

- \* inauguration
- \* graduation
- \* confirmation
- \* promotion
- \* banning
- \* marrying
- \* retiring
- \* resigning

1.6.2.2.2 VERDICTIVES are judgements that by convention have official, binding import in the context of the institution in which they occur. They are commonly determinations of natural fact. Verdictives would settle such questions as to the identity of Thobeka's killer.

The speech act performed in the utterance of a sentence is in general a function of the meaning of the sentence, although the meaning does not always determine the type of speech act performed in the utterance of that sentence, for a speaker may mean more than what he actually says. This aspect will be dealt with in 1.6.4.

Many speech acts are indirect speech acts because they do not have a literal illocutionary force. Hancher (1979:1) states that the same locutionary act can subserve any one of many illocutionary acts: for example, an utterance such as "Ndithande! (Love me!) in certain circumstances could be a requirement, in another a requestive.

On page 60 in the text under discussion, the minister says:

UMfundisi: Andiva mfana wam?

(Minister: I cannot hear, my young man?)

Literally, the minister is using a CONSTATIVE assertive, yet grammatically, the utterance is punctuated as a question. Indirectly, he is using a DIRECTIVE, requestive to ask the young man to please repeat what he has just said. In some cases the utterance is unmarked by both form or explicit performative verb so the illocutionary force is difficult to peg and the exact meaning is then not clear. Leech (1983:37-39) criticises this aspect of the speech act theory.

### 1.6.3 Conversational rules, felicity conditions and maxims

Communication is a two-way process between sender and receiver / receivers. Communication is set up and the

interaction develops in a series of semiotic moves. In any verbal exchange, conversational rules come into play. For example, when a question is asked, the following conversational rules for the illocutionary act of asking a question are indicated by Pratt (1977:82) :

- \* Speaker does not know the answer
- \* Speaker believes it possible that the hearer knows the answer
- \* It is not obvious that the hearer will provide the answer at the time without being asked
- \* Speaker wants to know the answer

Users of the language rely on the shared knowledge of conversational rules and the assumption that these rules have been met, plays an important role in the success of communication. Bach and Harnish (1979:6-7) call this shared knowledge 'mutual contextual beliefs' (MCBs). Areas which are important in this regard are social knowledge, cultural and traditional knowledge, knowledge about relationships and their implications, and so forth.

Furthermore, in order for an utterance to be successful, it must comply with a certain set of 'felicity' conditions, originally proposed by Austin although not termed as such (See Chapter 2). Searle groups them under the main headings of preparatory, sincerity and



essential (Searle 1992:57-71):

\* A preparatory condition is that the sender should have the authority to make an utterance. He/she must have the proof of that which he/she hopes to convey to the listener.

\* The second condition of sincerity implies that the sender should believe what he/she wants to convey and want to have the act completed. This condition corresponds with Grice's maxim of quality.

\* The sender must also behave appropriately in that he or she must be committed to his / her beliefs and intentions. This is the essential felicity condition. The listener's recognition of the speaker's intention is crucial to the success of the performance. This recognition, Austin calls 'the securing of uptake' (Austin 1975:117). Failure to recognise the common purpose results in speaking at cross-purposes. Such failure can be genuine or intentional, that is, deliberate, because the co-operative principle has been ignored, in which case some additional meaning is intended.

Bach and Harnish differentiate between success conditions and felicity conditions. The first mentioned are conditions that are singly necessary and jointly sufficient for the performance of a speech act; the latter are required for nondefectiveness. Bach and

Harnish (1979:57) state that sincerity is not required for communicative success. A speaker merely has the intention that the hearer should take his / her utterance as reason to believe him / her to have those attitudes. Sincerity and insincerity do not detract from the success of the communication.

Grice holds that there are general minimal rules for conversation which interlocutors are expected to observe. It is expected that the knowledge of these rules is shared and that they are mutually observed and expected. Grice defines the Co-operative Principle in the following way:

Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

(Grice 1975:45)

By observing the Co-operative Principle, as Grice calls it, some degree of coherence and continuity should be observed in the conversation. He outlines four "maxims" that subsist in observing the Co-operative Principle, namely, those of quality, quantity, relevance and manner:

- \* The quantity rule refers to the informative nature of a contribution. A speaker must neither under-

nor over-inform a listener. This can be equated with Leech's economy principle of being quick and easy whilst keeping the message unimpaired (Leech 1983:67).

\* The quality rule is concerned with avoidance of false or unsubstantiated utterances.

\* The third rule states that speakers must make relevant utterances.

\* The manner maxim pertains to brief, orderly, pertinent, unambiguous contributions.

Bach and Harnish (1979:64 and 168) have introduced three more maxims:

\* Politeness, that is, the speaker must not be offensive, abusive, rude nor vulgar.

\* Morality, that is, the speaker must not reveal information he ought not to reveal; he must not ask for information that he should not have; he must not direct the hearer to do/tell something the hearer should not do/tell; and he must not commit himself to do something for the hearer that the hearer does not want done.

\* Charity, that is, interpret the speaker's remarks so as to violate as few maxims as possible.

#### 1.6.4 Implicature

When a hearer decodes a speaker's utterance, he / she makes deductions and inferences so as to maintain the assumption that the speaker is observing the Co-operative Principle. When the criteria listed by Grice are flouted, the speaker means more than he / she says. The listener is able to read more into the speaker's utterance than is stated. Grice uses the term **implicature** to refer to the various calculations by which participants make sense of what they hear or see in a text. Implicatures which are required to maintain the assumption that the Co-operative Principle is in force are called **conversational implicatures**. The coherence of any conversation or text invariably depends a great deal on implicature.

When the first three rules are ignored, broken, unfulfilled or clashed with, the conversation cannot proceed. When the fourth one is flouted, the conversation can continue if the listener uses implicature, as explained above. Non-observance of maxims can have interesting effects on communication. For example, misunderstandings occur and multiple meanings are exploited. Pratt (1977:163) suggests:

that exploitation is virtually the only kind of intentional nonfulfillment of maxims that the literary speech situation allows, that intentional failure to fulfil a maxim in literature always counts as flouting and is thus always intended to be resolved by implicature.

It follows, then, that violations in literature are in accord with the playwright's purpose for that particular piece of art. Implicatures are being used by speakers wanting to achieve certain effects. Gugulethu's response, "Buzani kubawo" (All of you, ask father) DIRECTIVE, requirement, (charging) which is framed in the play and also provides the title of the text, is a prime example of this. He is not co-operating and he is under-informing the illocutors. He is not only referring the men to his father, he is also implying that he has not had a say in the matter; he has been forced into this situation by his father. The reader has to read into Gugulethu's DIRECTIVE that he is a victim of the power-paradigm. Each decoder interprets the signals received against his/her own background knowledge. This explains the different interpretations persons have of plays. One can agree with Searle (1992:12) who states:

Speaking a language is engaging in a (highly complex) rule-governed form of behaviour. To learn and master a language is (inter alia) to learn and to have mastered these rules.

When a signal is not understood correctly, there could be various reasons for the breakdown in communication.

### 1.6.5 Breakdown in communication

Factors which limit speakers' abilities to express themselves include among others, poor language knowledge. The effect in a hearer however, does not rest on the principle of expressibility. When a speaker does not say what he means (the main cases being nonliteralness, vagueness, ambiguity and incompleteness), the case is not theoretically essential to linguistic communication.

For any possible speech act there is a possible linguistic element the meaning of which (given the context of the utterance) is sufficient to determine that its literal utterance is a performance of precisely that speech act. To study the speech act of promising or apologising we need only study sentences whose literal and correct utterance would constitute making a promise or issuing an apology. The hypothesis that the speech act is the basic unit of communication, taken together with the principle of expressibility, suggests that there are a series of analytic connections between the notion of speech acts, what the speaker means, what the sentence (or other linguistic element) uttered means, what the speaker intends, what the hearer understands, and what the rules governing the linguistic elements are. (Searle 1992:20-21)

When a signal is not understood correctly, Varonis and Gass (1985:327-343) suggest that there could be various reasons for the breakdown in communication:

- \* The speaker and the hearer might speak different languages. This can be likened to Bach and Harnish's 'linguistic' presumption.

- \* On the other hand, they might be able to communicate in a linguistic sense, but be unaware of pragmatic rules governing the language 'game'.
- \* In some instances, there is intentional deceit and non-co-operation when one party is trying to avoid responsibility, offer an excuse or to persuade.
- \* Misunderstanding also arises when something, that is not meant, is said and therefore has an unwelcome perlocutionary effect.

#### 1.7 Conclusion

Co-operation between interlocutors results in successful communication. Both parties recognise the speaker's illocutionary intention. There is a joint commitment to the communicative object and information is transferred successfully. Cook (1989:91) states that transfer presupposes a successful evaluation of what is known and what is not known at the outset. When certain maxims are exploited, receivers are expected to bridge the gap with implied meanings. However, genuine or deliberate non-co-operation undermines the interaction or results in a breakdown of communication. In this way, language becomes the vehicle by means of which the logic and power of an antagonist is defeated. Generally speaking, language games are a mixture of co-operation and conflict. In a

literary text, rule infringement is not at all uncommon. In fact, rules are often exploited not to endanger the co-operative principle, but to fulfil it (Pratt 1977:172). All failures count as flouting on the part of the playwright because the violations are in accord with the purpose for that particular work of art. The wedding scene chosen for micro-analysis in Chapter 4 in this dissertation abounds in such examples.



## Chapter Two

### DRAMA AS COMMUNICATION

#### 2.0 Introduction

In as much as the purchase of a ticket to the theatre is a stimulus or directive to the performers, so too is the need to read a text. The response of reading is the reaction to the stimulus. Communication therefore begins and ends with the decoder.

Drama is an art form that tells a story through the speech and actions of the characters in a story. It gets its effectiveness from its ability to give order and clarity to human experiences. The basic elements of drama are feelings, desires, conflicts and reconciliations and they are also the major ingredients of human experience. The playwright's organisation allows for important things to be emphasised and unimportant ones to be omitted. People enjoy drama as an imitation of life's experiences. It confirms feelings or thoughts they might have had in the past and it also helps them to integrate these into a meaningful whole.

Another aim of a dramatist is to convey certain ideas and beliefs to the audience. Sometimes a moral lesson

is interwoven in the plot when the writer wants to persuade, convince and influence the audience (Cloete 1984). In the drama under discussion, the playwright warns about the danger of pursuing custom as an end in itself. He warns that this can result in corruption:

..wakhangelani amaxesha, musan' ukucinga ukuba into eyayilungile kumaxesha amandulo isalungile nanamhlanje, amaxesha ayaguquguquka, izinto zonke zinamaxesha azo, "Lest one good custom should corrupt the world". (1958:93)

DIRECTIVE, advisory, (cautioning)

(Be aware of the times, do not think that a thing that was all right in earlier times is still acceptable today, the times are a-changing, everything has its season/time, "Lest one good custom should corrupt the world".)

The play, Buzani kubawo, can be classified as African drama because it

is an indigenous and communal imitation of reality or action transmitted orally or in written form which is presented to an audience. It is both factual and fictional, and is both syllogistic and ritualistic in nature. (Sirayi 1993:4-5).

The drama can be classified further as a tragedy. The World Book Encyclopedia T Volume 19 (1983:291) defines a tragedy as:

a form of drama that deals with serious human actions and issues. Tragedy explores questions about morality, the meaning of human existence,

relationships between people, and relationships between human beings and their gods. By the end of most tragedies, the main character has died or lost his or her loved ones.

Decoders' responses range from understanding to pity, fear and dread. Some even respond with admiration.

Dramatic action refers to a sequence of incidents organised to accomplish a purpose, such as arousing pity. The action is unified and every part of the play advances the central purpose. The speech act theory is a very useful tool for measuring the intention- and purpose-success of every utterance, sequence of utterances, scene, act or play. In this way it provides a gauge to test the communication success of the play.

## 2.1 Dynamism of the play

The dynamism or dramatic force of a play can be ascribed mainly to the formal structure entrusted to the plot and to the dramatic world as an abstraction. Language is used to create thought, character and events:

### 2.1.1 Plot

The dynamism of the play as a formal structure is entrusted to the plot, which is, broadly speaking, a summary of the play's story. More precisely, the term

refers to the play's structure of events, that is, a selection of events in a certain sequence. According to Elam (1980:119), actions and events in the dramatic world have to be inferred from a representation which is non-linear, heterogeneous, discontinuous and incomplete. Decoders therefore have to piece together the underlying logic of events so as to be able to project the possible world of the drama. Consider how the plot unravels in Act 1 of Buzani kubawo, for example, where the decoder is fed the following information: Magaba returns home from a wedding at Mgagasi. Her daughter questions her about the wedding. In Scene 2, Nozipho asks her mother:

UNozipho: Ibingoobani iintombi ebeziyile kule yethu ilali? (p.8)

DIRECTIVE, question, (asking)

(Nozipho: Which girls went from our location?)

Then the motoric moment of the play arrives which excites most of the action to follow in the drama. This the author achieves by Nozipho's implementation of a DIRECTIVE, question (inquiring):

UNozipho: .....Ubhuti Gugulethu lo uya kumfuna nini umfazi? ... (p.9)

(Nozipho: ...When is brother Gugulethu going to look for a wife?)

This DIRECTIVE focuses the decoder's attention on the potential conflict in the play. It will provide the thread which will hold the events of the play together. By means of the speech act theory, analysis of Nozipho's intention behind the use of the DIRECTIVE, brings the decoder to the understanding that this utterance has a propulsive function. This is in line with Bach and Harnish's definition of a DIRECTIVE, that it is reaction-intended (1979:47 and 57). Nozipho is hinting that Gugulethu should get married. Uptake is secured and action propelled forward when Magaba agrees to discuss the matter with Zwilakhe, her husband, the next day. The decoder may then speak of the intention-success of Nozipho's utterance. When the discussion takes place the following day, purpose-success is achieved. This is the essence of dramatic action: Nozipho is conscious of her doings, she intentionally tries to bring about a change in the state of affairs at home.

In Scene 3, Gugulethu makes his first appearance. He is talking to Makhumalo, Mzamo's mother, just before setting off to the Mgagasi wedding. The decoder infers that this is the same wedding attended by his mother in Scene 1. The representation is discontinuous because the play passes from the wedding to the home

and then back to the wedding. En route to the wedding, Gugulethu tells Mzamo that he is greatly attracted to a girl that is going to be at the wedding.:

UGugulethu: ...ndamthanda, ndamthanda ngolona hlobo lungathethekiyo. .. (p.15)

CONSTATIVE, informative (disclosing)

(Gugulethu: ..I loved her, I loved her in an indescribable way)

This CONSTATIVE of Gugulethu's provides the play's first complication. In Aristotle's Poetics (World Book 1983:269), he states that complications are discoveries and decisions that change the course of action. Magaba has indicated in the previous scene that she would choose Thobeka as a wife for Gugulethu; here Gugulethu is voicing his decision. In this way, the playwright is balancing the forces - he is playing Thobeka against NomaMpondomise and friction is guaranteed. The decoder also realises how heterogeneous the plot is because Gugulethu informs his friend, by using a CONSTATIVE, informative (disclosing), that he has been trying to win NomaMpondomise's love for three years already -this event has not been seen by the decoder, yet he/she absorbs the information through the 11 CONSTATIVES used by Gugulethu to fill in the pieces of the story. His intention could either be to gain his friend's approval of her or it could be to elicit help from his friend in

convincing her of his love for her. Gugulethu's confession therefore sets in motion a chain of events. Mzamo offers to call NomaMpondomise over at the wedding. In this second event, Mzamo is recognising Gugulethu's intention and offering to become involved. This is a 'co-operative effort'. Grice (1975:45) explains that a co-operative effort involves each participant in a common purpose. The mutually accepted direction evolves during the exchange, but it is verbalised in the final utterance of Scene 3 when Mzamo uses a COMMISSIVE, offer (proposing) that they must call NomaMpondomise after the first dance. Mzamo uses 12 CONSTATIVES, informatives (revealing) and 1 DIRECTIVE, requestive (urging) in his attempt to convince NomaMpondomise of Gugulethu's love for her. NomaMpondomise replies using a COMMISSIVE, promise (promising) to reply by letter. When the letter is received on the following day, at the end of his parents' meeting with Gugulethu, NomaMpondomise accepts and Gugulethu's purpose is achieved in this sequence of events. Thus, a number of distinct acts are linked by one purpose, resulting in a sequence of events.

Danto (1973:28) distinguishes between 'basic' actions, those which contain no further actions as components, and 'compound' or 'higher order' actions, which embrace

more complex, complete actions. The above paragraph illustrates how compound acts can be linked and become a sequence of events. An example from Act 2 will be used to illustrate the difference between sequences and series of events. According to Danto, a series refers to a succession of events that are distinct, but not connected.

- \* Magaba approaches Zwilakhe about Gugulethu's marriageable status : compound act number 1 in Scene 1:

UMagaba: ...zonke iintanga zakhe nabantwana abangemva lee kuye zinabafazi.

UZwilakhe: Ke?

UMagaba: Ke naye makazeke. (p.21)

CONSTATIVE, informative, (pointing out) /

DIRECTIVE, question, (asking) /

CONSTATIVE, confirmative, (concluding).

(Magaba: All his contemporaries and the children younger than him have wives.

Zwilakhe: So?

Magaba: So he must also marry.)

- \* Zwilakhe sends Nozipho to call Gugulethu : compound act number 2 linked by purpose to act number 1, therefore a sequence of events.

UZwilakhe: Mbize ez'apha. (p.24)

DIRECTIVE, requirement, (commanding)

(Zwilakhe: Call him so that he comes here)



The purpose of calling him is to inform him of their decision that it is time for him to get married.

- \* Zwilakhe tells Gugulethu that a meeting will be arranged with the Hlubi men for Saturday to discuss his marriageable status : compound act number 3, also linked by purpose to the previous two, therefore part of the sequence of events.

UZwilakhe: Kulungile ke mfo wam, ngoMgqibelo ndifuna amaHlubi ahlangane sibonisane ngomcimbi wakho. (p.25)

COMMISSIVE, offer, (proposing)

(Zwilakhe: All right then my young man, on Saturday I want the Hlubis to meet so that we can advise one another about the subject stated.)

- \* Gugulethu receives a letter from NomaMpondomise in which she accepts his offer of love: this fourth event is not related to the preceding sequence. It occurs in succession, but is not related.

Ngoko ke sendisithi kuwe, .....yamkela nalo uthando lwam. (in letter on p.25)

INDIRECT SPEECH ACT : COMMISSIVE , offer

(offering) which is in reality an

ACKNOWLEDGEMENT, accept (acknowledging)

(Therefore then I am already saying to you, receive my love.)

This ACKNOWLEDGEMENT's function is to create tension.

This is achieved by bringing into contrast the

characters of Thobeka and NomaMpondomise. On page 22 of the text under discussion, Zwikhe asks Magaba which girl she would choose for Gugulethu. Magaba uses 8 CONSTATIVES to ascribe certain commendable qualities to Thobeka Mcothama. In this way, the decoder is prepared for the parents' choice of Thobeka. When NomaMpondomise's letter of acceptance arrives, the decoder is alerted to the fact that Gugulethu will expect to select his own wife and will want to marry NomaMpondomise. The conflict of expectations aroused by bringing these two girls into contrast creates great tension.

- \* In Scene 3, Gugulethu shares his news with Mzamo by giving him the letter to read:

UMzamo: Ikufakile "Chief"? (egqiba ukuyifunda)  
UGugulethu: Naw'utsho. (p.26)

DIRECTIVE, question (inquiring)

CONSTATIVE, confirmative (confirming)

(Mzamo: Has she accepted your proposal / put you  
 in favour, Chief?

Gugulethu: You also say so.)

This fifth event is related to the fourth event only and is therefore sequential. The question - answer technique is used to propel the action forward at great speed. This type of turn taking, referred to

as an 'adjacency pair' by Cook (1989:53), is characterised by a choice of two likely responses. A DIRECTIVE question, as given in the example, has either an expected answer or an unexpected one.

- \* Shortly afterwards in the same scene, Gugulethu tells Mzamo about the prospective meeting of the clan men:

UGugulethu: Ifike sisendlwini enkulu ntanga, xa kanye ixhego lam lindigolozeleyo ngendaba yokuba kufuneka ndifune umfazi. (p.26)

CONSTATIVE, informative (revealing)

(Gugulethu: It arrived when we were in the big house, mate, when in reality my old man was keeping me waiting expectantly with the news that I must find a wife.)

This sixth event is not related to the fifth event, although it is related to events 1-3: His parents have told him that he has to marry, but they have no knowledge of the love that exists between him and NomaMpondomise.

- \* Gugulethu then writes to NomaMpondomise: this seventh event is related to events 4 and 5, but not 6. It is therefore one of a series of events.
- \* Gugulethu receives a letter from NomaMpondomise: this eighth event is linked to event number 7 and is therefore one of a sequence of events because her letter is a response to the one Gugulethu sent her.

The above-given types of actions and events can be

described further as being one of two types, namely, either positive, productive events or as negative events. Mostly CONSTATIVES, COMMISSIVES and ACKNOWLEDGEMENTS are associated with productive acts whereas CONSTATIVE assertives (denying), retractives, dissentives and disputatives together with DIRECTIVE requirements and prohibitives are mostly associated with negative events. The productive action changes states of affairs in which it is performed, whereas a negative action prevents change or forbears from performing a positive act where it is expected. A good example of the negative sort would be Zwilakhe's determination to prevent Gugulethu from choosing his own wife:

UZwilakhe: ...Mna ke andiyingene mpela loo nto.  
 .....lo mfazi ndinaye andizanga  
 ndizibonele ndambonelwa ngubawo edibene  
 nobawokazi. ... (p.33)

CONSTATIVE, assertion, (denying)  
 CONSTATIVE, disputative, (objecting).

(Zwilakhe: Me, I did not go along with that at all.  
 ....this wife that I have, I was never  
 able to choose for myself, she was  
 chosen by my father and uncles.)

This reveals Zwilakhe's intention of wanting to maintain the status quo, whereby the head of the home exercises his right to select his son's bride. This negative action illustrated by the use of the

CONSTATIVE, disputative (objecting) poses a further complication because Gugulethu believes that he will be able to choose his own wife. The climax of the story falls early in the play when Zwilakhe insists that Gugulethu will marry Thobeka, his choice:

UZwilakhe: ...Nantsiya intombi kaMcothama,  
yizekeleni umfana lo wenu. (p.35)

DIRECTIVE, requirement (dictating)

(Zwilakhe: Over there is the daughter of Mcothama, get him married this young man of yours, all of you.) LITERAL

The two main characters of the play, Gugulethu and Zwilakhe, have been re-acting upon each other and are bound to clash. In this way, the playwright ensures clear lines of force (Wilson 1980:247). By restricting the characters in opposition to members of the same family, the playwright entrenches much friction. Gugulethu, the antagonist, whose driving force is his desire to marry NomaMpondomise, is pitted against Zwilakhe, the protagonist with the dominant trait of stubbornness. In Act 2 Scene 4, Zwilakhe uses 26 DIRECTIVES, mainly requirements and prohibitives, whereas Gugulethu addresses his father and uncles collectively, using 33 DIRECTIVES. Gugulethu uses 18 questions in his efforts to persuade the men to allow him to select his own wife and he uses 9 requirements to charge the hearers to ask his father. Also, an

equally high number of CONSTATIVES are used by both men in their struggle to convince the Hlubi men of their respective viewpoints. The ratio of utterances is very evenly balanced and this reflects the strong desire both men have. The sub-class variations (that is, Zwilakhe, as father using 26 binding DIRECTIVES (requirements) and (prohibitives) while Gugulethu uses 18 questions (non-binding DIRECTIVES) and 9 (requirements) of the binding type) reflect the respective social roles of Xhosa father and son in the power paradigm. There is no escape for the two men, one will become the victim in the battle of wills. Zwilakhe's intention is for Gugulethu to marry Thobeka; Gugulethu's intention is to marry NomaMpondomise. This clash can only be resolved if one party recognises the other's intention and submits. Then the decoder will be able to speak of the purpose-success of this event.

At the climax, the concealed information about the identity of the bride-to-be is revealed by Zwilakhe using a CONSTATIVE, informative (announcing):

UZwilakhe: Intombi endiyibonele umfana mawethu yintombi kaMcothama;... (p.34)

(Zwilakhe: The girl I have chosen for the young man, family members, is the daughter of Mcothama; ...)

Gugulethu's position becomes unbearable when he realises that he has betrayed NomaMpondomise, to whom he had secretly promised his love. The way in which he resolves his problem exposes the complexities of his soul (Heese and Lawton 1977:85). Gugulethu's 'tragic flaw' is his obsession with his emotions which is portrayed by the repetition in Act 3 Scene 1 of 2 vocatives and 2 DIRECTIVES:

UGugulethu: ...Intlungu endikuyo mfo wakwaNokhala  
 yengathethekiyo. Andiwazi amazwi  
 endingawathethayo ukuyichaza, ngowakha  
 wayiva kuphela onakho ukuyichaza.  
 Bawo! Bawo! Uyandiqhomfa na?  
 Uyandiqhomfa na? (pp.44 and 45)

CONSTATIVE, descriptive, (classifying),

CONSTATIVE, descriptive (describing),

(2 Vocatives)

DIRECTIVE, question, (questioning),

DIRECTIVE, question, (questioning).

(Gugulethu: The pain I am experiencing, son of Nokhala, is inexplicable. I know no words to describe it, only he who has experienced it would be able to describe it. Father! Father! Are you aborting (Kropf 1915:358) me / rejecting me in my youth? Are you rejecting me in my youth?)

The final part of the play, called the 'resolution', extends from the crisis to the end of the play. It pulls together the various strands of action and brings the situation to a new balance, thus satisfying the decoder's expectations. The formal wedding ceremony is

conducted by a minister in a church, but the intending couple, who are required to mutually exchange vows, do not do so. Thus, the conventional act of marrying Thobeka and Gugulethu, is abortive. At the wedding feast, Sicelo and Mzamo draw out Nimrod, who then kills Mzamo by stabbing him. Note the ratio of the utterances used:

<u>Sicelo</u>	<u>Mzamo</u>	<u>Nimrod</u>
34 DIRECTIVES	21 DIRECTIVES	6 DIRECTIVES
24 CONSTATIVES	27 CONSTATIVES	5 CONSTATIVES
2 ACKNOWLEDGMENTS	2 ACKNOWLEDGMENTS	
2 COMMISSIVES		

It is very clear that Sicelo and Mzamo are verbally trying to provoke Nimrod into a fight (See paragraph 1.6.2.1.2 on DIRECTIVES). Gugulethu states that this is the beginning of the bad times that he forecast:

..Liqalisile! Liqalisile! Liyaduduma!  
Liyaduduma!..... (p.67)

CONSTATIVE, confirmative (assessing)

CONSTATIVE, confirmative (assessing)

CONSTATIVE, informative (pointing out)

CONSTATIVE, informative (pointing out)

(It has started! It has started! It is  
thundering! It is thundering!)

After his friend's death, Gugulethu leaves immediately for Umtata. On the next day, NomaMpondomise reads of



Gugulethu and Thobeka's marriage. NomaMpondomise's distress is conveyed by the high number of ACKNOWLEDGEMENTS (29) she uses in Act 5, Scene 1. She also uses 21 DIRECTIVES in this scene and most of them are directed at her father, beseeching him to forgive her. She goes to Umtata and sues Gugulethu for breach of promise and then drowns herself in the Umtata River. These are related events which culminate in the purpose-failure of Gugulethu's stated intention: He is not able to marry NomaMpondomise. Decoders' expectations are satisfied when the magistrate uses 2 EFFECTIVES in passing judgement. Gugulethu may choose between a six-month term of imprisonment or a fifty pounds fine (approximately R100).

Zwilakhe pays the fine and later tries to get Gugulethu to return to his home by sending the clan men to speak to him. Gugulethu refuses. Zwilakhe is still aiming at purpose-success. His second ploy is to send Thobeka and her children to Gugulethu in Umtata. These incidents motivate Gugulethu to commit a crime. He murders Thobeka and the children and then hands himself over to the police:

Ndibulele umfazi nabantwana (p.86)

CONSTATIVE, concessive (confessing)

(I killed a woman and children)

Using 31 DIRECTIVES and 34 CONSTATIVES in Act 6, Scene 5, the judge deliberates Gugulethu's case. The DIRECTIVES are mainly non-binding questions - the judge is seeking the truth; the CONSTATIVES are mainly assertives, descriptives, informatives and confirmatives. They convey his evaluation of the evidence presented. On the following day, he uses 7 DIRECTIVES, 22 CONSTATIVES and 2 EFFECTIVES when he passes sentence. The DIRECTIVES are requestives and advisories which are used to caution both the youth and their parents; the CONSTATIVES describe the judge's feelings and thoughts about the matter at hand and the EFFECTIVES effect changes in the institutional state of affairs - Gugulethu is ruled guilty and is sentenced to be hanged. In South Africa, Roman-Dutch law states that a person is innocent until proven guilty. Gugulethu's state will therefore change from free man to convict to corpse. Once again, the decoder's expectations are satisfied and the story is brought to a fitting end.

In this tragedy then, Gugulethu has lost his loved one and he is about to die himself. This evokes a feeling of sadness in the receiver. Justice has been served, but a mother, three young adults and three children have lost their lives. Thus, through the media of

drama, a universal problem of relationships between people is made visible and concrete.

#### 2.1.2 The dramatic world as an abstraction

The possible world of drama is a complex succession of states. The set of 31 individuals (Zwilakhe and his family members, Langeni and his family members, Mcothama and his family members, Makhumalo and her family, the policeman, judge and newspaper boy) have different qualities, such as being Xhosa, male or female, and so forth, and they are located in a particular chronological and geographical setting, the 1900's in the Transkei. The dramatic force arises not from these markers as such, but from the series of connected events involving these characters within a changing context. In the following sub-paragraphs, the contexts of time, place and space will be discussed separately, although they are interwoven and changing constantly in the play as a whole.

##### 2.1.2.1 Time

The world of Buzani kubawo is represented through a series of intermediary states to a final state, 13 years later. Four levels of time can be located, namely, discourse time, plot time, chronological time

and historical time. The term 'discourse' (Elam 1980:117, 118) refers to the fictional "now". All action takes place in the perpetual present. Temporal deixis actualises the dramatic world. Take for example, the exposition. The narrator informs the decoder through the use of CONSTATIVES that Nozipho is alone at the family home of Zwilakhe in Zazulwana location. In this way, historical time is transcended into the fictional "now" - a rural location would only have been encountered after Whites had implemented the segregation policy in South Africa after 1941. In Act 1 Scene 1, Nozipho uses an assertive to tell decoders that her mother, Magaba, has just returned from a wedding at Mgagasi. This CONSTATIVE informs the decoder of plot time. Discourse time is conveyed through verbal deixis. For example:

UMagaba: Nkqol Nkqol Nkqol

UNozipho: Ungubani?'

UMagaba: Vula wethu, undibuza ntoni? (p.5)

DIRECTIVE, question (inquiring)

DIRECTIVE, question (inquiring)

DIRECTIVE, requirement (commanding)

(Magaba: Knock! Knock! Knock!.

Nozipho: Who are you?

Magaba: Open, family member, what are you asking me? )

In Nozipho's first utterance, she is the 'I' speaking to Magaba, the 'you', second person singular. In Magaba's

reply, she is the first person replying to the second person. This juxtaposition of roles is conveyed in the speech. The important principle of interchangeability operates here. As the illocutor changes roles and becomes the perlocutor, so the /ndi-/ becomes /u-/. In this relationship, the first person as illocutor always dominates. This is how the dramatic world is created without narration or descriptions. Deixis allows an 'actual' world to be created that is already in progress. When Magaba responds, she discards the politeness principle by not identifying herself as requested to do so by her daughter, yet she expects co-operation. Cook (1989:34) explains this very aptly:

There are situations, and there are types of relationships, in which one of these purposes becomes dominant, and the other hardly matters at all. ...In some societies, parents have more rights to interfere in the domestic affairs of adult children, for example, than in others.

Magaba, using a DIRECTIVE, does not see the need to show respect for face toward her daughter. Action thus moves the plot forward at great speed.

Serpieri argues that all linguistic and semiotic functions in the drama spring from the deictic orientation of the utterance towards its context:

In the theatre...meaning is entrusted ..to the deixis, which regulates the articulation of the speech acts. Even rhetoric, .....,is dependent on the deixis, which subsumes and unites the meaning borne by the images, by the various genres of language .. (Serpieri 1978b:20 in Elam 1980:140)

Indexical expressions are not ambiguous, they are contextualised by referents. In the continuation of the dramatic text quoted above, the inclusion of 'Gabakazi, Ngqosini, Nozipho' and 'mntanam' completes the context. Tamsanga uses first names, ancestral names, clan names (such as Hlubi) and relationship terms for this purpose. The co-referential rule also applies: a reference to 'Nozipho' as 'mntanam' in Act 1 Scene 1 implies that she will remain Nozipho, the child of Magaba for the whole course of events. Note, too, that demonstratives used in the play are disambiguated by accompanying gestures. For example, when Gugulethu uses a DIRECTIVE to explain his attitude toward Mzamo reading his letter, he says:

Uyazi ke ntanga ifike nini loo leta? (p.26)

(Do you know then, mate, when that letter arrived?)

he would point toward the letter being held by his friend, Mzamo. Deixis would, in this instance, involve the speaker's body directly in the speech act. In this way, meaning would be completed.

Anaphora is also a type of indexical reference. It picks up reference from a preceding word. For example, in the CONSTATIVE, suppositive (assuming) used by Magaba,

UMagaba: Ukuba Rhadebe bekunokuthiwa mandibonele  
uGugulethu umfazi, bendigeze ndakhomba  
ntombi yimbi ngaphandle kwentombi  
kaMcothama, uThobeka. Loo mntwana..(p.22)

(Magaba: If, Rhadebe, it could be said that I must select a wife for Gugulethu, I would not point out any girl other than the daughter of Mcothama, Thobeka. That child..)

the demonstrative 'loo' picks up the reference of 'uThobeka'. There is therefore no ambiguity. A Xhosa text abounds with examples of anaphora because of the agglutinating nature of the language. All constructions rest on agreement between words. Forward and backward reference is therefore inherent.

It is clear that the dramatic world is specified from within by the characters that constitute it. It is revealed through the persons, actions and speech.

#### 2.1.2.2 Place

The dramatic world presented is a possible world based on the spectators' actual world. The real world can be used as a world of reference. Access is conceptual,

since:

one must "begin from where one is" and we are placed in this actual world of ours.

(Rescher 1975:92, quoted in Elam 1980:110)

Two subworlds, a westernised and a traditional one, are projected onto the dramatic world of Buzani kubawo. The tragedy arises out of the conflict between these two subworlds. Propositional attitudes reflect the conflict and they are expressed through dialogic exchange, usually commencing with words such as "want", "think" and "desire". For instance, when Magaba and Zwilakhe are discussing Gugulethu's marriageable status and a choice of suitable bride-to-be, Zwilakhe says:

...Yena ngokwakhe uGugulethu andiqondi ukuba angachasa, noko ngumntwana osivayo, ongagqithiyo kwilizwi lethu. (p.23)

CONSTATIVE, assertive, (denying)

(I don't think that Gugulethu on his own would oppose (us), he is an obedient child, who will not go against our word.)

Zwilakhe is anticipating a traditional, acquiescent attitude, whereas the one encountered is not at all in agreement! Gugulethu says to the clan men at the meeting:

Ndifuna ukuzikhethela intombi endiyithandayo nokuba iliso linye; ndiyazazi izinto ezifuneka emfazini. (p.32)

CONSTATIVE, assertive, (declaring)



(I want to choose a girl for myself that I love even if she has one eye; I know the things that are expected in a wife)

Gugulethu wishes to select his own wife and the decoder interprets this as a western approach, which is in opposition to Zwilakhe's traditional one. Thus through the use of CONSTATIVES, the attitudes and feelings of the main characters are revealed to the decoders.

The differences between the modalities of utterances give rise to what Elam terms the worlds-within-the-world (Elam 1980:115 and 116). Take for example, the 'doxastic' or 'belief' worlds portrayed by the above given quotations - Zwilakhe believes firmly that his son will come round to his way of thinking and accept Thobeka as his wife; Gugulethu believes that there is only one person whom he views as his wife and that is NomaMpondomise. Even after her death, he lives only to be re-united with her eternally. Father and son's beliefs therefore clash throughout the drama. Drama is built on conflict and for this reason, characters are involved in choices. Through the analysis of the characters' illocutionary acts, the reader is able to interpret their innermost feelings and attitudes. Zwilakhe's 'command' or 'deontic' world is conveyed by the state of affairs he orders to be brought about:

UZwilakhe: Gugulethu mntanam phendula, musa ukundiphoxa. Qhuba mfundisi. (p.59)

DIRECTIVE, requirement, (commanding)

DIRECTIVE, requirement, (commanding)

(Zwilakhe: Gugulethu, my child, answer, do not put me to shame. Continue, reverend.)

Gugulethu's 'boulomaeic' world or world of 'hopes', 'wishes' and 'fears' is portrayed by his expression of these respective thoughts:

UGugulethu: ...Kungcono ndikunyamezele.....kunokuba ndikukhuphe mphefumlo wam, uphelelwe yindawo emhlabeni phantsi, kanti wophelelwa yindawo ezulwini phezulu. NomaMpondomise! NomaMpondomise, ndithini na sithandwa? (p.37)

CONSTATIVE, suppositive, (postulating),

(Vocative)

DIRECTIVE, question, (inquiring).

(Gugulethu: It is better that I should persevere.. rather than kill myself and be robbed of my place on earth below whilst at the same time being bereft of my place in heaven above. NomaMpondomise! NomaMpondomise, what must I do, my love?)

A parallel can be drawn between this soliloquy and Gugulethu's speech unto his father quoted in 2.1.1. It becomes clear that a pattern emerges - Gugulethu uses DIRECTIVES imploringly in both, followed by a DIRECTIVE question. A certain measure of emotional instability is attributed, therefore, to his character because of information transferred by the speech acts used by him.

The dramatic world with its sub-worlds and worlds-within-the-world therefore defines itself; it is not

revealed through external commentary.

### 2.1.2.3 Space

Theatre is limited to the stage, but there is a further limitation within the play itself. The action is confined to a fictional world which contains all the characters and events of the play, and yet none of the characters or actions move outside the orbit of that world. The dramatic world is accessible to the real world because it is based on the spectators' actual world, but it is asymmetrical because the characters cannot "see into" the actual world.

The dramatic world is revealed through characters, actions and utterances. The principle of reflexivity operates in that characters reveal themselves, their thoughts and their emotions. Furthermore, the co-referential rule is in play - the names given to characters or objects at the beginning of the play apply in successive scenes. For instance, if Mounukelwa is the son of Qavile, he will remain so for the duration of the play.

The trans-world identity of certain characters is also achieved. Thus the qualities of a judge or minister are transferred from the real world onto the dramatic world. For example, Gugulethu expects the judge to give him a fair sentence. When this expectation is fulfilled,

Gugulethu says:

UGugulethu: Mhlekaazi mna ndiyabulela, ndithi  
ugwebe kakuhle kakhulu, uhambe apho  
wonke ubani ebejonge ukuba uhambe  
khona. (p.94)

ACKNOWLEDGEMENT, thank (appraising)

(Gugulethu: Sir, I thank you, I say you judged very well, you investigated every possibility.)

The culturally determined essential quality of fairness and impartiality of this figure has been preserved in the dramatic world. It is clear that the dramatic world is actualised by the role of verbal indices.

## 2.2 Conclusion

The dramatist uses characters' speech and actions as a vehicle to convey his theme. By studying the interpersonal relationships between Xhosa characters and the significance of their actions and speech against a cultural and social background, together with structural and thematic signs, the play becomes a meaningful whole. The speech act theory provides the means of establishing the function of what is being said. From the exposition to the climax of the play under discussion, the following number of speech acts have been used:

DIRECTIVES:	408
CONSTATIVES:	565
COMMISSIVES:	8
ACKNOWLEDGMENTS:	59

The large number of DIRECTIVES used propel the action forward at great speed. The role of binding DIRECTIVES is to ensure receiver-reaction. When binding DIRECTIVES are resisted, conflict is founded and sanctions will be applied to the receiver. Therefore, when Gugulethu refuses to do as his father instructs him to, he should expect a penalty for non-compliance. The CONSTATIVES convey the attitudes and feelings of the characters about the events at hand. Thus to warn or implore, are functions of the speech acts which may be realised in different forms such as men's meetings, soliloquys or letters etcetera. A study of the surface relations of form and the underlying relations of functions and illocutionary speech acts brings the decoder to a fuller understanding of the interaction depicted in drama.

Decoders realise that the dramatic world is never completely stipulated. Information is transferred by means of illocutionary acts but it needs to be supplemented by decoders on the basis of their mutual contextual beliefs. Inferences need to be made before the dramatic world can be fully constituted. The

dramatic force of a play stems from the oppositions created between characters and the sub-worlds they represent. The conflict generated accelerates the tension experienced by decoders. Drama is dynamic!

## Chapter Three

### CHARACTERISATION

#### 3.0 Introduction

One of the functions of characterisation is to convey theme and another is to move the plot forward.

Tamsanqa's characterisation will be discussed and then the three operative themes will be traced.

#### 3.1 Characterisation:

A character has to be true to himself/herself. A study of the language used in monologues, dialogues and discourse can reveal how speech delineates character and establishes a progression of the action. There are various methods of studying characterisation, for example, according to character types or according to what characters say, do and think, and according to their interaction with others. Each technique has its own merit, but for the purposes of this study, the technique described in the UNISA Xhosa Study Guide 1 for XHA100-F (1984:88-92) will be used, namely, the expository, dramatic and stream of consciousness method. Tamsanqa mainly uses the first two mentioned techniques to portray his characters in Buzani kubawo:

### 3.1.1 Expository Method

In a direct commentary, the characters are discussed or described by the author, his spokesman or another character. For example, Tamsanqa allows Magaba to use CONSTATIVES, descriptive (appraising, evaluating) to tell the audience how to think and feel about the young girl, Thobeka Mcothama :

...Ubufanele ubufazi umntwan' aloo mntu. Igazi lakhe lo mntwana lihlile. Uthobile ulilandele igama lakhe. Ukhuthele, yonke into ayenzayo uyenza ngomzimba okhaphu-khaphu akhathunywa kuyo,.... (p.8)

CONSTATIVE, descriptive (evaluating)

CONSTATIVE, descriptive (describing)

CONSTATIVE, descriptive (evaluating)

CONSTATIVE, descriptive (evaluating)

(...That person's child is suited to womanhood. She is even-tempered. She is humble like her name implies. She is diligent and everything she is sent to do, she does with a light body) LITERAL

The canvass is broadened and the audience is quickly filled in on her character and there is no scope for imaginative anticipation. Personality and identity bear weight in the development of the play, thus the decoder can predict that Thobeka will become a pawn in the clash between father and son.

#### 3.1.1.1 Naming of characters

A type of exposition is the naming of individuals.



Certain names which are given to some individuals may have an influence on their behaviour and personalities. Naming as a device has been used fairly extensively by Tamsanga in this drama, but only two examples will be discussed.

Firstly, Zwilakhe means 'autocrat or dictator'. Of the 242 utterances made by Zwilakhe throughout the play, 89 are DIRECTIVES and 146 are CONSTATIVES. It is clear that his speech acts are almost exclusively DIRECTIVES and CONSTATIVES assertive (declaring) which are authoritative. Furthermore, Zwilakhe autocratically decides whom his son should marry!:

..kule ndiyithethayo andiphindi ndiliginye ndithi bendixoka. Nditshilo nje nditshilo. Nantsiya intombi kaMcothama, yizekeleni umfana lo wenu.

(p.35)

CONSTATIVE, assertive (declaring)

CONSTATIVE, assertive (declaring)

DIRECTIVE, requirement (prescribing)

(..in this (matter) that I am speaking of, I will not retract (swallow my words) and say that I was lying. I have said what I have said. There is Mcothama's daughter, marry her to your young man.)

His speech is characterised by the use of CONSTATIVE assertives, (declaring) which convey his indomitable stance, and particularly DIRECTIVES of the binding type in which he is directing or commanding other characters to do as he wishes. Prins (1978:26-38) refers to two

sub-classes of DIRECTIVES, that is, *binding* and *non-binding*. The first type obliges the hearer to execute the command to avoid sanctions the speaker may apply, whereas the second type does not. Binding DIRECTIVES include requirements, prohibitives and certain questions whereas the non-binding type include requestives, permissives, advisories and other questions. Even in the wedding scene to be discussed in Chapter Five, Zwi lakhe only speaks three times, yet he uses four DIRECTIVE requirements of the binding type and two CONSTATIVE assertives.

Secondly, Nyaniso means 'truth'. This uncle of Gugulethu always seeks the truth. He appears in four scenes and uses a total of 39 DIRECTIVES and 39 CONSTATIVES. His speech is characterised by assertives, informatives and DIRECTIVES of the 'inquiring' type. For example,

Wazini wena ngomfazi? Uyazazi iimpawu ezifunekayo emfazini, ..? (p.32)

DIRECTIVE, question (question)

DIRECTIVE, question (inquire)

(What do you know about a woman? Do you know the traits that are desirable in a woman, ...?)

Gugulethu means 'our pride'. When his parents discuss his marriageable status, they acknowledge that he has been the perfect son, so it is ironic that he should make a stand against them regarding Thobeka. Mthetho means

'the law or commandment'; Mzamo means 'great effort'; Magaba is derived from her clan name, Gaba...; Nimrod means 'the mighty hunter'; Deliwe means 'the one who is disregarded or despised'; Nozipho means 'the one who has talents or gifts'. Many more characters have names which are significant, but it is clear that the above-mentioned names have had a direct bearing on the characters' actions, behaviour and attitudes towards their fellow-characters.

### 3.1.1.2 Metaphorisation

Authors can use metaphors to portray their characters. The name Thobeka means 'meek, humble, submissive' (Kropf and Godfrey 1915:416). This name is extended when Thobeka submits to her father's wishes for her to accept the advances made by Gugulethu's uncles on his behalf. She is not in favour of marrying a man she has never even met before, but dutifully does as she is told:

UThobeka: ...Bebeze kwenzani ke?

UMadonqwe: Bebeze kucela wena.

UThobeka: Bendicelela bani?

UMadonqwe: Umfana kaZwilakhe, uGugulethu. (p.47)

.....  
UThobeka: ...Ngoko ke nceda ubaxebele ootata  
ukuba le nto andiyingene konke, ndiyala.

UMadonqwe: Wena unqabaxeleli nje kutheni?

UThobeka: Ndiyaboyika. (p.48)

DIRECTIVE, question (question)

CONSTATIVE, assertive (state)

DIRECTIVE, question (inquiring)

CONSTATIVE, informative (announcing)

.....

DIRECTIVE, requestive (request)

DIRECTIVE, question (query)

CONSTATIVE, informative (disclose)

(Thobeka: What have they come to do then?

Madongwe: They came to ask for you.

Thobeka: On whose behalf were they asking for me?

Madongwe: Zwilakhe's young man, Gugulethu.

.....  
Thobeka: ..Now please tell Father and company  
that I am not in favour of this at all,  
I refuse / object.

Madongwe: Why do you not tell them?

Thobeka: I am afraid of them.)

Thobeka tells her mother that she objects to marrying Gugulethu, but she is afraid to tell her father - this meekness is conveyed by the last mentioned CONSTATIVE informative, ndiyaboyika. Even in Act Six, Scene Three, long after the wedding, when Zwilakhe sends Thobeka to Umtata to Gugulethu, she refrains from blaming him or her parents openly. Instead she sobbingly expresses her fears when Gugulethu has left the room:

..Akwaba ebenokufika uma nobawo ngale mini  
(uyafixiza uyalila) babone imisebenzi yabo, abe  
nala mazwi ayavakala ezindlebeni zabo. Bandifake  
engxakini, ngoku bathe qelele. (p.84)

CONSTATIVE, assertive (alleging)

CONSTATIVE, assertive (claiming/stating)

( ..If my mother and father were able to arrive on this day (she sobs and cries) and see their deeds, they would have these words echoing in their ears. They put me in trouble, now they are keeping their distance from me, leaving me alone. )

This speech of Thobeka's is characterised by CONSTATIVES. She asserts, describes, informs, responds and concedes,

but never shows any aggression by using DIRECTIVES. She is expressing her beliefs and thereby is intending for the decoder to form a like belief. This evokes sympathy in the decoder.

### 3.1.2 The Dramatic Method

Here characters are presented in action. What they do, say, think and even dream provides much insight into their make-up. For example, a reader is able to form an opinion of Gugulethu by observing his actions and speech. The word, aktualisace, can be translated as foregrounding (Elam 1980:18). This term, when applied to a dramatic text, may refer to one of the main characters in the plot. In other words, the character attracts to himself the major attention of the audience in that he commands much of the floor space and is the only character to be honoured with soliloquys. Tamsanqa continually focuses on Gugulethu as the plot unfolds and as the love theme is promoted. Linguistic foregrounding occurs when the receiver is forced to take note of the utterance itself rather than its content. Tamsanqa uses this technique very successfully with the DIRECTIVE requirement (command): "Buzani kubawo!" ( Ask Father, all of you!), and with the CONSTATIVE predictive, (forecasting) "Liza kududuma" (It is going to thunder / rumble). Repeated use of these utterances forces the reader to focus on the young man's reluctance to co-operate and his resentment of his father's authority

over him. The function of the foregrounding in these instances is to force the decoder to look for the causes of Gugulethu's unhappy state.

The analysis of speech acts provides valuable insights, as will be seen in the following sub-sections:

### 3.1.2.1 Dialogue

This device enables the author to shade and particularise a character. A character's language can be indicative of his / her background, revealing his / her educational status, his / her home, environment and the social class to which he / she belongs. For example, Mzamo and Gugulethu often resort to borrowing and code-mixing, which is known to be practised by educated youths. Those who practise it are included, those who do not, are excluded. It therefore has an exclusive feature. Using Bach and Harnish's taxonomy, the words, used by these youths when addressing each other, can be classified as ACKNOWLEDGEMENTS. These greetings express feelings of pleasure at meeting a friend. They affectionately call one another 'Chief', 'boy' (pp.12-13) and Gugulethu sings English verses and also quotes from Shakespeare. The borrowed forms of address do not violate a syntactic rule of either language. Equivalence constraints are exercised and linguistic competence is required in two languages to satisfy this norm (Gxilishe 1992:12.3:95). These

instances reflect Gugulethu's educated status and are supported by his CONSTATIVE which informs the decoder:

Lo mntwana sasifunda kunye kwaBly. Ndaqala ukumbona apho, ndamthanda... (p.15)

( This child and I studied together at Bly. I first saw her there, and I liked /fell in love with her.. )

Through the speech acts, a relationship is revealed between Gugulethu and NomaMpondomise, and between the two young men.

### 3.1.2.2 Identification and / or Contrast

Dieterich and Sundell (UNISA Xhosa Study Guide 1 for XHA100-F 1984:90) believe that by identification and or contrast of one character with another or with setting, character is produced. Individuals are not isolated from the context of their families, friends and enemies. For instance, the example quoted in 2.1.1 on page 46, where Zwilakhe autocratically decides on a bride for his son. At the men's meetings, Mthetho's speech displays more flexibility than Zwilakhe's despotic attitude. As mentioned earlier, these men's names imply these characteristics. With regard to Mthetho, it is also often stated that one can 'bend' the law, which implies a measure of flexibility which is apparent in the following comparison:

	<u>Mthetho</u>		<u>Zwilakhe</u>
Act 2 Sc.4	18	DIRECTIVES	26
	19	CONSTATIVES	38
Act 3 Sc.1	4	DIRECTIVES	4
	11	CONSTATIVES	14

The DIRECTIVES used by Mthetho are mainly non-binding questions, whereas those of Zwilakhe are primarily of the binding type such as requirements. Furthermore, the CONSTATIVES used by Mthetho are not as authoritative as the assertive declarations of Zwilakhe.

The two young women, Thobeka and NomaMpondomise, are also brought into contrast. An analysis of their speech acts shows the following:

<u>NomaMpondomise</u>		<u>Thobeka</u>
78	DIRECTIVES	29
117	CONSTATIVES	45
2	COMMISSIVES	1
42	ACKNOWLEDGEMENTS	11

NomaMpondomise's DIRECTIVES are mainly of the binding type, whereas Thobeka's are of the non-binding type. Although both girls are intent on defying their fathers, only NomaMpondomise has the courage to see it through: Thobeka wants to refuse to marry Gugulethu when Madongwe tells her that Mcothama has accepted the Hlubi men's



approach, but is afraid of her father; NomaMpondomise decides to chase out Mcunukelwa's cattle and does so. This is against her father, Langeni's, will. Thobeka's resolution fails as explained in par.3.1.1.2, whereas NomaMpondomise is more headstrong: she jilts Mcunukelwa on the strength of Gugulethu's confessed love for her and informs her mother of her decision:

UNomaMpondomise: Mama ndiyazikhupha ezi nkomo.

UManyawuza: Ziphi iinkomo? (esothuka)

UNomaMpondomise: Ezi zilobole mna.

UManyawuza: Kutheni na NomaMpondomise? Ungenwe yini endlebeni? Uphambene, nto zininzi? Yintoni kanye le uyithethayo?

UNomaMpondomise: Ndithi ndiyazikhupha ezi nkomo zilapha ebuhlanti, andiphambananga xa nditshoyo ndiphile qete. (p.48)

CONSTATIVE, assertive, (declare).

DIRECTIVE, question, (ask)

CONSTATIVE, responsive (answer)

DIRECTIVE, question (quiz)

DIRECTIVE, question (question)

DIRECTIVE, question (query)

DIRECTIVE, question (asking)

CONSTATIVE, assertive, (declare)

(NomaMpondomise: Mother I am chasing out these cattle.

Manyawuza: Which cattle? (in a shocked way)

NomaMpondomise: These that were bartered for me.

Manyawuza: Why NomaMpondomise? What has been said to you? Are you mad, person of many things? What are you really saying?

NomaMpondomise: I say that I am chasing out these cattle in the kraal, I am not mad when I say so, I am completely sane.)

Where Thobeka submits that she is afraid, NomaMpondomise illustrates through the use of authoritative assertives that she is more determined to act in her own interest. Thus by contrasting the respective speech acts of the characters, a decoder is able to understand how Tamsanqa has portrayed his characters and built conflict.

### 3.1.3 Stream-of-Consciousness Method

A third method of characterisation that is not popular amongst black writers is the stream-of-consciousness method. It is not used in this play, is mostly encountered in novels and, therefore, will not be discussed.

## 3.2 Functions of characters

Muir (1946:142) and Heese (1977) differentiate between 'flat' and 'round' characters. Most of the characters used in this drama are 'flat' characters built around single ideas or qualities. The only 'round' character who allows the audience to experience his development as he discovers the truth about himself is Gugulethu.

Characters can also be distinguished according to their functions in relation to theme and other crucial issues of plot. For example, the protagonist, Zwilakhe, is the character who furthers the main issue of the work. He

represents and puts into play the traditionalism which generates all the dramatic tension present. He stubbornly tries to uphold the tradition of selecting a suitable wife for his son, who would prefer to marry someone he loves. His speech is therefore characterised by CONSTATIVE assertives (declare and deny), disputatives and DIRECTIVES, usually requirements that prescribe, order or command. (The number of different speech acts used by him are tabulated in par.3.1.2.2) Furthermore, in the private meeting with the minister after Gugulethu's wedding, Zwilakhe uses 5 negative assertives in his endeavour to justify his behaviour towards Gugulethu.

The Antagonist is the character who is pitted against the protagonist. Gugulethu, Zwilakhe's son, tries to neutralise the issues that his father, the protagonist, is trying to promote. He opposes the fulfilment of Zwilakhe's goals. As one of the main characters, Gugulethu uses mainly CONSTATIVES, DIRECTIVES and ACKNOWLEDGEMENTS. He is apportioned more floor space than other characters so as to allow him the opportunity of presenting his case, which is characterised by 'tellability' (Pratt 1977:137).

A secondary character type is the confidant, the character to whom Gugulethu reveals his hopes and reflections. In this drama, Mzamo is a trusted friend. This role is characterised by co-operation, lack of

conflict, equal power and consequently, equal floor space in scenes involving only the two youths. The function of this character is reflected in the speech acts he uses: 19 ACKNOWLEDGEMENTS, 1 COMMISSIVE, 111 CONSTATIVES and 93 DIRECTIVES. The latter category is mostly of the question-answer variety which propels the action forward at great speed. This can be attributed to the mutual co-operation that exists at all times between these friends.

A minor role in this drama is played by the villain who is purposely created to bring disharmony to his fellow-characters. In this play, disharmony is created when Nimrod, the villain, stabs Mzamo.

UNimrod: Ndithi mfondini ngubani na impukane?

UMzamo: Uthi mfondini kubani kaloku?

UNimrod: Nditsho kuwe, yini le!

UMzamo: Uyazi ukuba ndingaphuma kweny'into ngoku?

UNimrod: Phuma, mna ndiza kungena kule nto uza kuphuma kuyo.

UMzamo: Uthini kwedini? (Uthatha intonga)

UNimrod: Nditsho, uva lona. (Usa isandla epokothweni)

UNimrod: Qhuba! (Uyamtsibela ngemela)

UMzamo: Kowu-u-u. Undiqqibile! U-ndi-i-qqi-i-bi-i-ile! (Uyafa) (p.67)

DIRECTIVE, question (query)

DIRECTIVE, question (question)

CONSTATIVE, responsive (answer)

DIRECTIVE, question (question)

DIRECTIVE, requirement (command)

DIRECTIVE, question (query)

CONSTATIVE, confirmative (confirm) or  
responsive (retort)

CONSTATIVE, assertive (claim)

DIRECTIVE, requirement (command)

COMMISSIVE, surrender (admitting defeat)

CONSTATIVE, informative (advising)

CONSTATIVE, confirmative (concluding).

(Nimrod: I say, young fellow, who is the fly?  
 Mzamo: Who are you calling "young fellow"?  
 Nimrod: I am saying it to you, what!  
           (Kropf 1915:481 - interjection of contempt)  
 Mzamo: Do you know that I can come out to fight  
           about something else now?  
 Nimrod: Go out, I am going to enter into that from  
           which you are departing.  
 Mzamo: What are you saying, Boy? (he takes the  
           stick)  
 Nimrod: I am saying that which you are hearing.  
           (he moves his hand to the pocket)  
 Mzamo: I can attack you now!  
 Nimrod: Proceed! (he leaps upon him with a knife)  
 Mzamo: Alas! He has finished me off / killed me!  
           He ha-has ki-killed m-me!)

Conflict is created through the use of provocative  
 DIRECTIVES and CONSTATIVES which hint at Nimrod's  
 involvement with Mzamo's girlfriend. It is significant  
 that Mzamo's COMMISSIVE surrender and CONSTATIVE  
confirmative bring this sequence of action discourse to  
 a close. He is acknowledging that he has been defeated  
 by Nimrod. The unit is completed very neatly.

### 3.3 Conclusion

Tamsanqa has availed himself of the various methods of  
 characterisation and has effectively conveyed character  
 and theme. A recognition of characters' roles helps the

reader to understand the characters' actions and the theme of the particular work. The naming of characters correlates with their attitudes and actions as described in par.3.1.1.1. Tamsanqa allows his characters to fulfil their roles and to convey the operative themes of love, traditionalism and enculturation by giving them the appropriate floor space in accordance with their position in the hierarchy of the play. When the theme of traditionalism is the main issue at hand, Zwilakhe's role is that of the protagonist, yet when the love theme predominates, Gugulethu is the main character who loses his loved one, gains the audience's sympathy and eventually dies himself, thus supporting the idea of the tragic hero encapsulated in the quote on pages 34 - 35. For the purposes of this Xhosa study, Zwilakhe will be treated as the protagonist.

An analysis of the speech acts of the seven most prominent characters reveals the following:

<u>Character</u>	<u>Dir.</u>	<u>Const.</u>	<u>Comm.</u>	<u>Ackn.</u>	<u>Total</u>
Gugulethu	249	310	4	28	591
Zwilakhe	89	146	1	6	242
NomaMpondomise	78	117	2	42	239
Mzamo	93	111	1	19	224
Magaba	67	102	0	14	183
Langeni	53	29	1	6	89
Thobeka	29	45	1	11	86

The total number of utterances shows that Gugulethu has

twice as much floor space as his father or his loved one, NomaMpondomise. The ratio of speech act types illustrate various functions. Firstly, the DIRECTIVES keep the dramatic tension high, the binding type convey the aggressiveness exhibited by characters, whereas the non-binding type propel the action forward with requests, enquiries and questions. Feelings and attitudes are also revealed and the perlocutionary effect they have is that the characters try to invoke a binding force on one another, thus heightening other characters' reactions on their own speech acts. Secondly, the CONSTATIVES which are used most abundantly, assist narration, describe characters and events, plus their reaction to events. They convey attitudes and mental states, for example, Thobeka's fear. The decoder's attention is also captured through linguistic foregrounding - in this way, important issues and the circumstances surrounding an utterance are highlighted.

The various incidents in the play are all linked and come to a satisfactory conclusion. Tamsanqa successfully presents a unified whole by emphasising important characteristics. Some characters are paralleled so as to highlight their different attitudes and actions. There is a high degree of realism in Buzani kubawo and for that reason, decoders are able to see themselves in the revealing mirror the theatre or text holds before them.

## Chapter Four

### MICRO-ANALYSIS

#### 4.0 Introduction

This chapter consists of a micro-analysis of the wedding scene in Act 4 Scene 1 of Buzani kubawo. The micro-analysis will clearly illustrate the rich setting provided by a speech act analysis. From the outset, it is important that a perspective be gained of the chosen scene in relation to other scenes in the play. This play consists of twenty-five scenes in six acts, involving thirty-one characters. The playwright uses an early point-of-attack (Levitt 1971:24) and the climax falls a third of the way through the play in Act 2 at the end of Scene 4. Tamsanqa is concentrating on Gugulethu's early adult years. Act 4 Scene 1, which includes the wedding scene, is part of the denouement, the unravelling process. The falling action starts at Scene 5 of Act 2 when Gugulethu realises that life will no longer be the same for him: his father's autocratic choice of a wife for him has ruined all his own plans.

For this analysis, the French concept of 'scene' as described by Levitt (1971:1) will be applied to the wedding ceremony. Accordingly, the entrance or exit of any player constitutes a new scene. The scene commences where the minister is addressing the congregation and the bridal couple, in particular. It ends where the



minister tells the young men to carry Gugulethu out to the wagon. It therefore ends on Gugulethu's exit, whereas the conventional scene continues with the minister questioning Zwillakhe about Gugulethu's strange behaviour.

Levitt (1971:14-23) suggests that a scene can be divided into smaller units of analysis. On the basis of the dialogue structure, different dialogues can be studied as units from the time the turntaking is set up between two parties until a third party is introduced to take a turn, or, until the topic of conversation changes, or, until there is a shift in temporal or spatial setting or indexical direction. In this way, units can be considered as coherent wholes. This approach will be used for the analysis of the chosen scene.

#### 4.1 Contextual information

Bach and Harnish (1979:4) state that communication is an inferential process. Inference is not just based on what the speaker says, but also on contextual information, termed *mutual contextual beliefs* (MCBs). The term 'beliefs' implies that the information need not be true in order to be intended by the speaker; 'contextual' refers to the fact that they (beliefs) are relevant to and activated by the context of utterance and 'mutual' implies that not only do both the speaker and hearer have them, but they both believe they have

them and believe the other to believe they both have them.

Leech (1983:66) states that specification of context has the effect of narrowing down the communicative possibilities of the message as it exists in abstraction from context. He suggests a minimum of three ways in which meaning is particularised:

- (i) Ambiguities or multiple meanings are eliminated by context.
- (ii) The referents of deictic words are revealed by context.
- (iii) Context supplies information which has been omitted through ellipsis.

It is important to remember that contextual meanings are dependent on previously established sets of potential meanings. Learning meaning through context thus becomes

a process of inductive approximation to the semantic categories that the linguistic community operates with.

(Leech 1983:68)

The receiver's competence, that is, what he knows about meaning as a speaker of that particular language, enables him to interpret the sense of utterances. During the interaction between speakers, meaning is negotiated between them on the basis of their mutual knowledge.

## 4.2 Segmentation

The wedding scene consists of seven units, according to Levitt's dialogue units. They are the following:

The first unit starts when the minister faces the bridal couple and addresses Gugulethu with a DIRECTIVE requirement. It ends on Gugulethu's fourth turn, a CONSTATIVE assertive (maintaining). Immediately thereafter, the minister asks if Gugulethu's father is present and commands him to proceed to the front of the church. This change in indexical direction on the minister's fourth turn heralds another unit.

The second unit opens with the minister's DIRECTIVE question (inquiring). When Zwilakhe presents himself, the minister whispers to him about Gugulethu's non-co-operation. It ends when Zwilakhe issues a DIRECTIVE requirement (dictating) to the minister to continue.

The third unit starts on the minister's eighth turn when he uses a DIRECTIVE requirement (charging) when he tries to continue with the wedding vows. It ends when Gugulethu professes not to be able to write and his father insists that the minister leave the signing to him to do on behalf of Gugulethu. Zwilakhe's DIRECTIVE requirement (prescribing) thus brings this unit to an end. Although it ends with the intervention of a third party, the topic under discussion only closes after the

third person's delivery and therefore provides a meaningful whole.

The **fourth** unit commences with the minister's eleventh turn, with his change in indexical direction. He turns to the congregation to deliver his message and opens with a CONSTATIVE informative and ends on a CONSTATIVE concessive (granting) that the deed is done.

The **fifth** unit is the minister's message to the bridal couple and Gugulethu, in particular. It is being treated separately because of the change in indexical direction when he addresses them personally. It opens with a CONSTATIVE suggestive (suggesting) which could also be understood to be couching a DIRECTIVE advisory (recommending). It closes with the minister's DIRECTIVE advisory (warning) about the devil.

The **sixth** unit starts where Gugulethu responds to the minister's message with a CONSTATIVE predictive (forecasting) bad times and it ends where he wanders around in a distraught state, repeatedly using DIRECTIVE requestives (imploring) his father.

The **seventh** unit starts where the minister addresses the congregation again and uses a DIRECTIVE requirement (directing) it to stand up. It closes when the minister uses a DIRECTIVE requestive (asking) that the men hold Gugulethu and carry him out to the wagon.

### 4.3 Conceptualisation for Buzani kubawo

#### 4.3.1 General background

The analysis of dialogue can commence when the social context of the speech event is pegged. The wedding under discussion takes place in the Transkei at Zazulwana location near Butterworth. Transkei and Ciskei are home to the majority of Xhosas who belong to the Nguni group. Most of the Xhosas who live in locations live traditional lives, following the customs and beliefs of their ancestors.

Marriage among the Xhosas is a contract between the parents of the intending couple. It is not necessarily founded in love like most western marriages. The parents of the Xhosa man take the initiative. They meet at the young man's home through the invitation of the young man's father to discuss the negotiations and the strategy they should follow, and to appoint negotiators (oonozakuzaku) to go to the girl's parents to ask for her hand (ukucela). The young man's uncle on the father's side, umalume, is usually among the men appointed to negotiate with the girl's parents. After the men have negotiated and the number of cattle asked for by the girl's parents have been paid, a date is set for the wedding.

The western custom of calling wedding banns is practised

by some churches. In these instances, the banns are verbally announced for three consecutive Sundays in the churches in which the intending couple worship. On the Monday following the last Sunday of the banns, the groom's party arrive at the bride's home. They are well fed and accommodated in a special hut. They party throughout the night. On the Tuesday morning the parties go to the bride's church to be joined in holy matrimony by the minister. From there they return to the bride's home for dinner and counselling. They cross the courtyard in ceremonial dress and then change to conventional dress. On the Wednesday afternoon, both wedding parties leave for the groom's home. There the same procedure is followed as was done when the groom arrived at the bride's home on the Monday. On Thursday the bridal couple follow the same procedure as that of Tuesday save going to church. After the counselling session in the evening, presents are distributed to the various in-laws. The bride's family can leave for home either that same evening or they can depart early on Friday morning.

A traditional Xhosa wedding therefore takes place over four days. It differs markedly from the western way of marrying. The Xhosas, as an ethnic group, are known to practise polygamy. This practice of taking more than one wife does seem to be declining and going into disuse at present. Nevertheless, for the case in question, Thobeka is going to be Gugulethu's first wife.

#### 4.3.2 Specific background

In literature, one word precedes another in a logical sequence. Coherence is important and depends on

the role of the speaker, the listener, obligations, power relationships, membership categories and the like.

(UNISA only guide for Soling-K 1987:18)

The language used by the speaker and the receiver conveys various things. For example, certain speech styles used in certain circumstances convey important information and so does register. Register is role-related, according to Bell (1976:114). Trudgill states:

Language varieties that are linked... to occupations, professions or topics have been called registers. ...Registers are usually characterised solely by vocabulary differences: either by the use of particular words or by the use of words in a particular sense.

(Trudgill 1983:100-101)

In Act 1 Scene 1, linguistic markers such as Mama, mntanam indicate the mother-daughter relationship in which both females seem sensitive to the social significance of speech, whereas in Act 1 Scene 3, the language is no longer respect-based nor power-based. Instead, it focuses on social power and membership of a peer group. In such unmarked instances, equal floor

space is apportioned in the communicative situation.

The two youths code-mix. For example,

UGugulethu: Nantso "Chief" (esiya\_kuye) (p.12)

ACKNOWLEDGEMENT, greeting

(There it is, Chief (going to him)

.....  
.....

UMzamo: Awu ntangam maan utsho uthi ufuna  
ukububeka entloko. (p.13)

CONSTATIVE, concessive, (appraising)

(Woe my contemporary man, you say that you want to  
become thick in the head) LITERAL

Code-switching has been defined by Gxilishe (1992:93) as a communicative skill which speakers use as a verbal strategy in situations of language and culture contact. Speakers in a community have a repertoire of codes and may switch from one to the other depending on the social context. Javier and Marcos (1989 quoted in Gxilishe 1992:93) claim that the linguistic processing in one language is shifted into a comparable one in another language. The shift is therefore at a lexical, phonemic, semantic or grammatical level. Commonly, single words switched are classified as borrowing or code-mixing rather than code-switching.

The quotation, from page 13 of the text given above, illustrates the fact that Gugulethu has had contact with different culture and language groups whilst studying at



College and has been influenced by this. He therefore borrows from English and Afrikaans because of extralinguistic factors. Gxilishe (1992:95) suggests that the motivation for borrowing and code-switching seems to be referential and metaphoric. The juxtaposition of the Xhosa and English or Afrikaans is used to depict the youths' attitudes toward each other. The English noun, 'chief', used as an acknowledgement in this Xhosa context, conveys how he values his friend's friendship and how highly he ranks him.

On the other hand, in Act 2 Scene 2, the audience is aware of the dominance-subservience relationship between the older and younger generation. Hlonipha/respect terminology is in evidence. For example,

UMagaba: Bhota Rhadebe.  
 UZwilakhe: Kunjani ke Mthi, nivuswa njani?  
 (p.24)

ACKNOWLEDGEMENT, greeting

DIRECTIVE, question, (inquiring)

(Magaba: Greetings, member of the Rhadebe clan.  
 Zwilakhe: How are you Mthi (shortened form of Mthimkhulu, a praise name for the Hlubi clan), how do you all feel on awakening?)

Here Rhadebe is Zwilakhe's clan name and Mthi is a praise name of the Hlubi clan. A clan is a conceptual kinship group, of which its members trace their kinship to a common male ancestor. The name of this male ancestor is the clan name, and members are usually called by this name. There are obligations in this

power-relationship.

In Act 4 Scene 1 to be analysed below, the minister has an authoritative role to play and the jargon used is specifically related to wedding ceremonies. The speech is role-related. Linguistic markers such as mfundisi, emtshatweni and kubatshati are used. The term of address, mfundisi, is respect-based because of the unequal status of the speakers. Linguistically, it also signals politeness and deference. The speech in this scene is formal, which is in keeping with the solemnity of the occasion, a wedding. This social situation produces a particular kind of language involving words like 'marriage' and 'bridal couple' as used above. The micro-analysis which follows will encourage greater understanding of the particular scene and its relation to other scenes and the play as a whole.

#### 4.4 Micro-Analysis

##### 4.4.1 Exposition: Act 4 Scene 1

The narrator gives temporal and spatial locations, stage directions and hints at stage properties in the words written in brackets at the beginning of each scene. These speech acts take the form of CONSTATIVE informatives. Tamsanqa explains himself and his characters through the exposition in the stage directions. The nature of this piece and most other

stage directions and settings given is informative.

Umboniso 1

(EZAZULWANA ziziphithiphithi kutshata uGUGULETHU noTHOBEKA. Ngoku kuseCaweni. UGUGULETHU usibhijele sonke isandla sokunene ngesiziba esimhlophe.)  
(P.59)

CONSTATIVE, informative (telling)

CONSTATIVE, informative (reporting)

CONSTATIVE, informative (pointing out)

(At Zazulwana, there is confusion and bustling in the marrying of Gugulethu and Thobeka. Now they are in the church. Gugulethu has bandaged his whole right hand with a white cloth.)

The reader is informed that the setting is the church in Zazulwana, where Gugulethu and Thobeka are about to be married. The inclusion of Xhosa proper nouns, given in capital letters in the example, indicates the author's intention that the wedding, which is about to take place, is to be seen as a rural Xhosa one. Although some of the Xhosas believe in polygamy, Thobeka is the only wife considered for Gugulethu in the thirteen year span of chronological time covered.

The audience's curiosity is aroused by the mention of the stage property, the white cloth, with which Gugulethu has wrapped his right hand.

When an inanimate object is used for more than decorative purposes, whether to foreshadow, or to carry the action over "dead spots", or to assist the plot, it becomes an essential structural feature, contributing to meaning in the scene and clarifying the relations between scene and play.

(Levitt 1971:46)

The bandage commands the reader's attention and foreshadows Gugulethu's refusal to sign the register later in the scene. It foreshadows that the right hand will be instrumental in the action; it assists the plot in that the fabula would have lost its credibility if Gugulethu had not been able to plead incapable of signing the register. A flat refusal would have resulted in the minister refusing to continue with the marriage service.

#### 4.4.2 The wedding ceremony

##### 4.4.2.1 First unit:

UMFUNDISI: Ke mfana wothi ulandele kumazwi endiza kuthi ndiwathethe kuwe.

DIRECTIVE, requirement (instructing)

(Now young man, you must repeat the words that I am going to say unto you.)

"Ndivakalisa ndinyanisile ukuba andazi

sithinthelo ngokwasemthethweni sokuba mna

Gugulethu andingeze ndamanyanwa emtshatweni

noThobeka."

CONVENTIONAL illocutionary act, EFFECTIVE, marrying and COMMUNICATIVE illocutionary act COMMISSIVE, promise (vow).

(I declare in truth that I know of no reason in law why I Gugulethu should not be joined

in marriage to Thobeka.)

The conventional illocutionary act differs from the other four categories of illocutions in that it affects institutional states of affairs. It is fulfilled by means of satisfying a convention, whereas communicative intentions need to be recognised for fulfilment. A wedding is a matter of convention and the ceremony requires that specific sentences be pronounced by the participants. Hancher (1979:8) states that an exchange of promises is termed a bilateral contract. It involves more than one participant and is therefore a co-operative illocutionary act. Bach and Harnish term illocutionary acts of this type 'locution-specific' (Bach & Harnish 1979:110). Over and above the specific words required in a marriage service, they have to be issued by the right person under the right circumstances. COMMISSIVES, such as the one recorded above, only achieve their effect when all parties involved believe them to do so. In the case of a marriage, the social status of the persons is affected. The ceremonial act of marrying makes the position of spouse official. It is important to remember, as Hancher points out, that the exchange of promises is an intersecting act: one promise answers to and depends upon the other.

There are rights and responsibilities associated with each position, as well as rules imposing obligations on everyone.

(Bach & Harnish 1979:114)

The minister, the right person representing the church, under the right circumstances of a wedding ceremony, is asking if Gugulethu declares his intention to marry Thobeka. This utterance counts as an act of both types because a promise is being elicited which will result in a married state if both parties cooperate with the minister. The minister continues, saying:

Qhuba ke mfana wam.

DIRECTIVE, requirement (enjoining)

(Continue then, my young man.)

The vocative, mfana wam, cannot be taken literally; instead its function is to encourage and invite a response from the hearer.

UGUGULETHU: (cwaka) (silence).

This lack of verbal response conveys much to the receiver. Primarily, it conveys Gugulethu's rejection of the marriage which the minister is trying to effect.

UMFUNDISI: Qhuba kaloku mfana wam.

DIRECTIVE, requirement (enjoining)

(Continue, now then, my young man)

UGUGULETHU: Gqitha mfundisi.

DIRECTIVE, advisory (suggesting)

(Pass/move on, reverend.)

Gugulethu is not wanting to co-operate.

UMFUNDISI: Uthini na ukuthi mandigqithe?

DIRECTIVE, question (querying)

(What do you mean by saying that I must move on?)

It is important to realise that the minister's numerous questions can be attributed to the fact that his speech acts are misfiring. There is no mutual belief here - Gugulethu does not believe that he should marry Thobeka. There is a hitch here and the procedure cannot be carried out by the minister if the couple does not participate in the required manner. The act will be abortive. The minister tries again:

Kufuneka uthethile kaloku la mazwi  
ndikuxelela wona ulandela emva kwam.

DIRECTIVE, advisory (admonishing)

(You should then have spoken the words that I told you to repeat after me.)

The minister is making a desperate attempt to focus Gugulethu's attention on his obligations in the wedding ceremony. He continues:

Kungani na ukuba uthi mandigqithe?

DIRECTIVE, question (interrogating)

(How can you say that I must move on?)

The minister is resenting Gugulethu's lack of respect for conventional procedure.

UGUGULETHU: Buza kubawo.

DIRECTIVE, requirement (charging)

(Ask my father).

Gugulethu is suggesting to the receiver that his father can explain his lack of co-operation.

UMFUNDISI: Andiva mfana, uthini?

DIRECTIVE, question (asking)

(I do not hear, young man, what are you

saying?)

UGUGULETHU: Ndithi buza kubawo.

DIRECTIVE, requirement (charging)

(I say, ask my father.)

This serves to convey Gugulethu's stubbornness.

#### 4.4.2.1.1 Explanation: First Unit

The minister is addressing the bridal couple and he is the illocutor. Gugulethu is the perlocutor. Other than the stage directions, stage properties and settings which are given between brackets at the beginning of each scene, readers are encouraged by linguistic markers in the text. For example, the first character to make an utterance is the minister. The word choice of umfundisi therefore is presupposed by the spatial setting of the church as specified in the exposition. Choice is closely aligned to the author's style. Characters participating, context and options in language are used to achieve maximum effect. The bridal couple is identified as being Gugulethu, and Thobeka Mcothama.

The minister is the man ordained by God to perform marriage ceremonies, so the sheer nature of the event brings the preparatory felicity condition into play. The illocutor states his communicative goal in the opening utterance. He instructs Gugulethu to repeat the marriage vows after him. In his officiating role, the



minister has the advantage of commanding much of the floor space as he is in authority and controls the turn-taking in the dialogue. He 'directs' and 'questions'.

In the second utterance, the spatial setting is elaborated upon by the word *emtshatweni* (at the wedding). It also serves to provide a link between earlier and later scenes so that the wedding scene becomes part of a comprehensible whole. The love theme is established in the song sung as the play opens. The thread is maintained when Gugulethu's sister asks their mother when Gugulethu is going to marry. After the parents discuss it, the men of the clan are called to a meeting to discuss his marriagable status. His father, Zwilakhe, chooses a wife for him. Gugulethu has, in the meantime, fallen in love with another girl and has promised himself to her. Men of the clan are sent by Zwilakhe to Thobeka's home to ask her father for her hand in marriage. A "confrontation" between father and son is inevitable. The marriage is thus an obligatory scene (Levitt 1971:22) in the play. It fulfils earlier action and also promotes forward action in the play. Unity of theme is built in this way.

It is interesting to note how words and sentences are related through verbal deixis. In the first utterance the minister addresses Gugulethu as *mfana* (young man) and tells him :

...wothi ulandele kumazwi endiza kuwathethe kuwe. (p.59)

DIRECTIVE, requirement, (prescribing)

(You must repeat the words that I am going to say to you)

Umfana is a noun belonging to Class 1. The subject concord used to refer to a class 1 subject is /u-/, as in ulandele and the absolute pronoun is wena, which is abbreviated to /-we/ when suffixed to the locative /ku-/. Thus the agglutinating nature of the language makes verbal deixis an inherent feature of the Xhosa language. Note, too, how the person of the speaker and receiver changes with his / her respective roles. For example, ...uthini? (what do you say?) becomes ndithi.. (I say..) when the interlocutors change roles.

The promise that the minister expects Gugulethu to make is presented as an embedded sentence. Justification for this statement lies in the fact that the minister is uttering a sentence as if in the person of Gugulethu. That sentence forms part of the minister's speech turn. The embedded sentence of conventional illocutionary acts consists of church jargon used for the exchange of marriage vows. Language is therefore role-related and context-dependent. The author uses this sentence to create suspense in the reader / audience. The minister's question as to whether Gugulethu knows of no reason why he should not be joined in matrimony to Thobeka makes the reader wonder if Gugulethu will state

that he does have a reason: he has promised himself to NomaMpondomise of Ngcolosi, near Tsolo. He loves her and not Thobeka, who is his father's choice. When the minister asks him to respond, there is silence. The minister is showing his sincere intention to carry out the marriage ceremony so the second felicity condition is coming into play. Unfortunately, the co-operative principle is being ignored. Grice (1967:45) observes that linguistic interaction can only be successful if there is a joint commitment to the communicative objective. This general requirement as a global conversational rule is called the Co-operative Principle by Grice. When this principle is being flouted, continuity is at risk. Gugulethu is not making 'a conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose of the talk-exchange in which he is engaged.' (Grice 1967:45)

A speaker's 'turn' bestows not only the right but also the obligation to speak.

(Trudgill 1983:126)

By saying too little, in fact, nothing at all, the quantity maxim is being flouted by Gugulethu. Grice (in Cole and Morgan 1975:45) states:

1. Make your contribution as informative as is required (for the current purposes of the exchange).
2. Do not make your contribution more informative than is required.

According to Bach and Harnish, the quantity maxim specifies that:

the speaker's constative provides (or S assumes in constating) just the requisite amount of information - not too much, not too little.

(Bach & Harnish 1979:63)

By violating the quantity maxim, Gugulethu is misleading the minister. The dialogic exchange, therefore, can only continue by means of implicature. From a structural point of view, this is termed a reversal of audience expectation (Levitt 1971:68) because Gugulethu is expected by the receiver to reply honestly or to comply with the minister's wishes. Levitt (1971:67) holds that:

Dramatic rhythm is created through two change-producing elements: recurrence (for example the recurring relationships between characters within scenes and recurring words, phrases, symbols, and motifs in a play) and reversal (for example, a change in fortune; a sudden or unexpected change of circumstances or situation).

The minister carries the reader over this 'gap' or 'dead spot' by presuming that Gugulethu has not heard. The receiver is able to assimilate the action during the rhythmic pause. The minister repeats his DIRECTIVE. Once again, Gugulethu deliberately flouts the quality and quantity maxims by telling him to move on. Grice states the following supermaxim under quality and two more specific maxims:

Try to make your contribution one that is true.  
 Do not say what you believe to be false.  
 Do not say that for which you lack adequate evidence.

(Grice in Cole and Morgan 1975:46)

Gugulethu is not making a true contribution and that is why tension is created.

The minister makes another communicative attempt by asking him what he means and Gugulethu replies with the important utterance, Buza kubawo, which points to the title of the play, Buzani kubawo. Gugulethu has once again flouted the **quantity maxim** by furnishing too little information. Gugulethu is using **conversational implicature** to suggest that his father must be held responsible, that only he can decide at what stage his son may make his own decisions and take responsibility for them and his actions. The minister once again carries the receiver over the 'dead spot' by stating that he cannot hear and asks him to repeat what he has just said. The recurrence of the words Buza kubawo, assists the author in his foregrounding. The rhythm excites the action. The author is pointing towards the words so that the antagonist can be seen to be a victim of the power paradigm. In Xhosa culture, the father is the head of the home and he rules. It is his prerogative to choose a wife for his son and his clan men implement his desires. The son has to respect his father's wishes and subjugate his own. The unequal

power in the parent-child relationship places the child at a disadvantage. To speak his mind amongst elders without being given permission to do so, would be taking liberties and would be viewed as grossly disrespectful. It is very clear that language is culture, custom and context-based.

#### 4.4.2.1.2 Exposition of characters' speech acts: First Unit

The following tabulation gives a synthesis of communicative and conventional illocutionary acts performed in the second unit of the wedding scene.

##### Communicative Illocutionary Acts: 13

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Constatives - Narrator	:	3	
- Gugulethu	:	0	
- The minister	:	0	
Directives - Gugulethu	:	3	
- The minister	:	7	**
Commissives - Gugulethu	:	0	
Acknowledgements -	:	0	

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##### Conventional Illocutionary Acts: 1

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Effectives - Gugulethu	:	0	
- The minister	:	1	
Verdictives -	:	0	

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- \*\* The predominance of DIRECTIVES expresses the minister's attitude toward the prospective action by Gugulethu of marrying. He intends that the attitude expressed by his utterances be taken as a reason for Gugulethu's action. He commands much of the floor space in his officiating role and as illocutor.

#### 4.4.2.2 Second unit:

UMFUNDISI: Uyise walo mfana ukho na?

DIRECTIVE, question (inquiring)

(Is the father of this young man present?)

Makeze ngaphambili. (UZwilakhe uza ngaphambili)

DIRECTIVE, advisory (proposing)

(He should come forward.) (Zwilakhe comes forward)

UMFUNDISI: (Usebezela uZWILAKHE) Lo mfana akavumi kuthetha, uthi mandibuze kuwe unobangela.

CONSTATIVE, assertive (alleging)

(whispering into the ear of Zwilakhe)

(This young man refuses to talk, he says I must ask you why (the reason).)

Ngaba kwenze njani na?

DIRECTIVE, question (questioning)

(Supposedly, what could have happened?)

UZWILAKHE: (Ekwasebeza) Hayi mfundisi, qhuba wena ungayinanzi yonke into ayenzayo.

DIRECTIVE, requirement (dictating) (still whispering)

(No, reverend, you continue; you must not pay attention to all that he does.)

Here Zwilakhe is flouting the morality maxim because:

The speaker (in speaking) behaves morally, that is, S:

- i) does not reveal information he ought not reveal,
- ii) does not ask for information he shouldn't have,
- iii) does not direct H to do/tell something H shouldn't do/tell, (own bold)
- iv) does not commit himself to do something for H that H does not want done.

(Bach & Harnish 1979:64)

Zwilakhe continues:

Lo mntu wena kwezi ntsuku usuke wanendawo yokungathi uthe phithi.

CONSTATIVE, informative (pointing out)

(This person during these days suddenly seemed to be mentally confused.)

Zwilakhe is flouting the quantity and quality maxims here. He is not giving enough evidence and furthermore, that which he gives, is not totally true.

Inkcazelo ezeleyo ndingabuya ndikunike xa sisobabini.

CONSTATIVE, assertive (indicating)

(I can return and give you a full explanation when we are alone together.)

UMFUNDISI: Uya kuthini na ukuthi mandighube?

DIRECTIVE, requirement (querying)

(How can you say that I must move on?)

The minister is offering resistance to Zwilakhe's suggestion which would entail breaking the morality maxim. The minister explains:



Andimelwe kuqhuba engathethi.

CONSTATIVE, disputative, (protesting)

(I should not continue whilst he is not responding.)

Here the minister verbalises his awareness of the moral code of conduct expected of religious officials.

UZWILAKHE: (Ebhekisa kunyana) Gugulethu mntanam phendula, musa ukundiphoxa.

DIRECTIVE, requirement (dictating)

(Gugulethu, my child, answer, do not put me to shame.)

Zwilakhe is using his rank as parent. He turns to the minister and says:

Qhuba mfundisi.

DIRECTIVE, requirement (dictating)

(Move on/Continue, reverend.)

Zwilakhe has just reprimanded his son so this DIRECTIVE can be seen as holding the service together, as carrying the proceedings over a 'dead spot'.

#### 4.4.2.2.1 Explanation: Second Unit

It is important to realise at this stage that the essential felicity condition for successful communication is not valid if the minister takes Gugulethu's responses at face value. In his attempt to keep the communication open, he calls Zwilakhe to explain why his son will not respond.

The minister's sincerity is definitely not in question

because he is being patient to the utmost limits. Zwilakhe is violating the co-operative principle by 'flouting' the quantity and quality maxims by saying that Gugulethu has not been of sound mind. He thereby misleads the minister into proceeding. He succeeds on the grounds of deceit. The minister still has reservations because the groom has to respond for the marriage to be valid. Zwilakhe overrides these reservations by instructing his son to speak and by telling the minister to continue. The communicative attempt is on the brink of failure, but Zwilakhe takes control by 'flouting' the morality maxim and dictating the action in this scene. The playwright has appropriately named him Zwilakhe, which means autocrat or dictator.

#### 4.4.2.2.2 Exposition of characters' speech acts: Second Unit

The following statistics illustrate how equally the floor space is being apportioned between the elders. The minister is finding it very difficult to continue with the wedding service because one of the parties, Gugulethu, is not co-operating. The minister, therefore, tries to elicit more information. Zwilakhe, on the other hand, is very eager for the marriage to take place so he autocratically forces the issue by using DIRECTIVE requirements to demand that the minister continue. The communication conflict in this situation has arisen over the issue of power, trust and

solidarity (Wolfson 1989:143). The unequal rank of father and son is stressed and at the solidarity level, a lack of sympathy is shown towards the young man who wishes to select his own wife. Furthermore, he has not been trusted to choose wisely. The 3 DIRECTIVE requirements used by Zwilakhe are of the binding type and the minister, as hearer, is obliged to comply.

Communicative Illocutionary Acts : 11

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Constatives - Minister	:	2
- Zwilakhe	:	2
Directives - Minister	:	4
- Zwilakhe	:	3
Commissives - Minister	:	0
- Zwilakhe	:	0
Acknowledgements -	:	0

Conventional Illocutionary Acts : 0

4.4.2.3 Third unit:

UMFUNDISI: Gugulethu uyayithabatha na le nkazana ibe ngumfazi wakho otshatileyo, ukuze nihlale ndawo nye ngokommiselo kaThixo entlalweni engcwele yomtshato?

DIRECTIVE, requirement, (charge).

(Gugulethu, do you take this woman to be your wedded wife, so that you will stay together according to the laws of God in the holy estate of matrimony?)

Uya kuyithanda na, uyonwabise uyibeke uyigcine emikhuhlaneni nasekuphileni, unwancame onke amanye, unamathele kule yodwa, lonke ixesha eniya kudla ubomi ngalo nobabini?

DIRECTIVE, requirement (charge).

(Will you love her, make her happy, respect her, keep her in sickness and in health, forsaking all others, and cleave to her only, for as long as you will live together?)

UGUGULETHU: Andingetsho.

CONSTATIVE, disputative (demurring).

(I cannot say so.)

UMFUNDISI: Awu!

ACKNOWLEDGMENT, reject (spurning)

(Woe!)

Kropf and Godfrey (1915:12) define this interjection as an expression of regret at impending calamity. Bach & Harnish (1979:41) state that:

Acknowledgments express feelings regarding the hearer or, in cases where the utterance is clearly perfunctory or formal, the speaker's intention that his utterance satisfy a social expectation to express certain feelings and his belief that it does.

The minister continues:

Uthetha ukuthini na xa utshoyo mfana?

DIRECTIVE, question (inquiring).

(What do you mean by saying that, young man?)

UGUGULETHU: Buza kubawo.

DIRECTIVE, requirement (charging).

(Ask my father.)

UMFUNDISI: Mzalwana Zwilakhe ndingxamele ukungayiqondi konke le nto uthi mandiyiqhube, kodwa ke xa uthi umfana akaphilanga ndiza kufana ndiyeke, kangangokuba ezinye iindawo ndothi ndizitsibe.

CONSTATIVE, concessive (assenting).

(Brother Zwilakhe, I am fast not understanding all of this about you saying I must continue, but then if you say the young man is not well, then it would be suitable for me to leave off, in so much as that I will omit/skip certain parts.)

The minister then turns to Gugulethu and says:

Mfana sondela ubhale igama lakho.

DIRECTIVE, requirement (prescribing).

(Young man, draw near and sign your name.)

UGUGULETHU: Andikwazi mfundisi ndenzakele.

CONSTATIVE, dissentive (dissenting).

(I cannot, reverend, I have been injured.)

UZWILAKHE: Yekela kum mfundisi ndimncede.

DIRECTIVE, requirement (dictating).

(Leave it to me, reverend, to help him.)

#### 4.4.2.3.1 Explanation: Third Unit

Here the minister makes his second attempt to continue with the marriage vows. The reader's curiosity is aroused - how will Gugulethu react now? In this instance, he opts out of the co-operative principle and demurs when, by conventional standards, he is expected to say "I do". It is clear that he is unwilling to co-operate in the way in which the maxim requires.

This accounts for another reversal and tension mounts. The minister shows his uncertainty by using an ACKNOWLEDGMENT and a DIRECTIVE, question. The question carries the conversation over the "dead spot".

Gugulethu again replies with Buza kubawo. This must not be seen as simple repetition. It is not. Each time it is repeated, it is in a different context, that is, things have changed in the interim. The very first time it is used is on page 34 of the text; it is also used five times as the clan men try to quiz Gugulethu on his reason for not wanting to accept Thobeka. At the end of the same scene and act, he uses it twice in his soliloquy. What has changed in the interim is that the clan men have been instructed to set out for Thobeka's home to ask for her hand in marriage.

Thereafter, Mzamo, his friend, visits. When the men approach him in Act 3 Scene 1 to find out if he has personally approached Thobeka, they are shocked at his depressed state and ask the cause of it. He again replies with the well known DIRECTIVE, Buzani kubawo. At the end of that scene, just as Zweni is about to leave, he goes to Gugulethu's room and finds him rambling, calling out eight times that they should ask his father. He knows he is trapped and is in the depths of despair. Thobeka's parents consent to the marriage and the next time Gugulethu is heard uttering these words is in the church at the wedding service. In between each incident, changes have been effected by action. As Levitt (1971:68) states:

When there is a recurrence of any kind in a play, it is not mere repetition; it is different because it is repeated in a different context.

The rhythm that issues from recurrences creates a pattern which makes the reader expect certain events. It also adds force and meaning to preceding events. As mentioned earlier, Gugulethu cannot speak out against his father so he uses this projection technique to 'direct' others to extract the truth from his father. The minister almost gives up on this communicative attempt, but then is reassured as he remembers the father's explanation of Gugulethu's confused state of mind. He makes his decision on the grounds of the facts he has at his disposal at that particular moment.

The minister makes a third attempt by asking Gugulethu to sign the register. Here the significance of the white cloth comes to the fore: Gugulethu professes to have injured himself and therefore cannot sign. Here he is deliberately exploiting the quality maxim which states:

1. Do not say what you believe to be false.
2. Do not say that for which you lack evidence.

(Grice in Cole and Morgan 1975:46)

This is another reversal in the sequence set up in this particular scene. Conventionally, parties that present themselves before a minister at a marriage service are mutually willing that the action should be effected. Gugulethu is thus 'flouting' the sincerity condition. This is Gugulethu's last attempt to resist his father. He has to lie because he does not want to marry Thobeka. Zwilakhe takes the reader over this 'dead spot' by offering to sign for his son. Signing under false pretences is intentional deceit; he is breaking the morality principle. The reader might well question the minister's judgement and gullibility, but he is acting on trust.

#### 4.4.2.3.2 Exposition of characters' speech acts: Third Unit

The minister in his official capacity is still trying to elicit the conventional responses from the groom, Gugulethu. He is being resisted completely so his



communication is back-firing. The DIRECTIVES issued by him are an attempt to discover the reason for Gugulethu's resistance. Zwilakhe intervenes at the point of failure and assumes responsibility, under false circumstances. He uses a binding DIRECTIVE requirement to force the minister to allow him to sign on his son's behalf. In this way, the action is propelled forward.

Communicative Illocutionary Acts: 10

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Constatives - Minister	:	1
- Gugulethu	:	2
- Zwilakhe	:	0
Directives - Minister	:	4
- Gugulethu	:	1
-Zwilakhe	:	1
Commissives -	:	0
Acknowledgements - Minister	:	1

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Conventional Illocutionary Acts : 0

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#### 4.4.2.4 Fourth unit:

**UMFUNDISI:** Ntlanganiso ebekekileyo (Ubhekisa ebantwini)  
nonke njengokuba nilapha nje nibonile xa  
bendimanya aba babini ngeqhina lomtshato.

CONSTATIVE, informative (testifying).

(Honoured gathering/congregation (directing at the people) all of you, by virtue of being here, have seen how I have united these two in marriage / tied the nuptial knot, literally.)

Nonke ningamangqina am.

CONSTATIVE, assertive (declaring).

(You all are my witnesses.)

Ndilusizi ukuthi kuni ndisuke ndanoleyiko.

CONSTATIVE, concessive (confessing).

(I am sorry to say to you that I have become afraid.)

Kudala ndimanya conyana neentombi zabantu ngeqhina lomtshato, kodwa eli lamanhlanje lisuke layeke-yeke kakhulu.

CONSTATIVE, descriptive (describing).

(For a long time I have united sons and daughters of people in the union of marriage, but this one of today is very unstable.)

Umoya wam usuke wabanda kakhulu.

CONSTATIVE, assertive (submitting).

(My spirit / soul has become very cold.)

Ndinoleyiko ngalo mtshato.

CONSTATIVE, informative (revealing).

(I am afraid for this marriage.)

Kodwa ke kozenzekela.

CONSTATIVE, concessive (granting)

(But then it is done.)

#### 4.4.2.4.1 Explanation: Fourth Unit

The congregation has given up their access rights to the floor by being the "audience" at the wedding. Their expectations of the speaker increase, and so do his obligations to them (Pratt 1977:106). The minister need not fear losing his floor space, but he must ensure that he does not abuse his monopoly.

On closer inspection, it will be noted that the minister only uses CONSTATIVES in his message to the people gathered before him. He is testifying, confessing how he feels and describing what is happening - he is verbally displaying a state of affairs which to him has the relevance of 'tellability' (Pratt 1977:136).

According to Pratt, the playwright's point is

to produce in the hearers (or readers) not only belief, but also an imaginative and affective involvement in the state of affairs he is representing and an evaluative stance towards it.

The reader's attention becomes focussed on the minister's attitude and his reaction to the foregoing action. His message highlights issues in need of foregrounding: mutual respect and love. It also reinforces the themes operating in the play. His expression of fear about the unstable marriage, Ndinoloyiko ngalo mtshato, serves to foreshadow the

trouble that lies ahead as expressed later in this scene by the idiomatic expression, Limathumb'antaka.

Literally, Kropf and Godfrey (1915:434) explain this expression thus:

the weather is like a bird's entrails, bitter in taste, that is, the weather looks like rain, promises, but does not fulfil.

Literally, these words mean that the weather is overcast, but figuratively, they mean that bad times are coming. The minister's fear thus creates an expectancy in the reader.

#### 4.4.2.4.2 Exposition of characters' speech acts: Fourth Unit

The high number of CONSTATIVES in this monologue is in keeping with church procedure at this stage of a marriage ceremony. In the minister's message to the congregation, he is expressing his feelings of fear and his beliefs. He also desires that the congregation should form a like belief about the undesirability of unstable marriages.

Communicative Illocutionary Acts : 7

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Constatives - Minister	: 7
Directives - Minister	: 0
Commissives - Minister	: 0
Acknowledgements - Minister	: 0

4.4.2.5 Fifth unit:

UMFUNDISI: Into endiza kuyithetha kuni bantwana bam  
(Uququkela kubatshati) ndiza kuthi maze  
nigcinane, nihlonelane nihlonele abazali benu  
kwangokunjalo khon' ukuze uThixo anigcine  
ngalo lonke ixesha nisadla ubomi.

CONSTATIVE, informative (advising).

(The thing that I am going to say to you, my  
 children, (coming back to the bridal couple)  
 I am going to say that you must remain true  
 to each other, respect each other and your  
 parents so that God will protect you / look  
 after you all the days of your life.)

Umntwana bantwana bam ongenantlonelo kumzali  
wakhe imihla yakhe mifutshane phantsi  
kwelanga.

CONSTATIVE, suppositive (postulating).

(A child, my children, who does not have  
 honour/respect for his parent, his days are  
 numbered under the sun.)

Ndinombono endiwubonayo ngani, kodwa ke  
andizi kuthetha kuba andimprofithe; nto nje  
ndingayithethayo kuni ndiza kuthi, ingakumbi  
kuwe mfana wam Gugulethu, musa ukumvumela  
uSathana adlale ngawe.

DIRECTIVE, advisory (cautioning)

(I have a vision about you, but I will not  
 speak out because I am not a prophet; one  
 thing though that I will say to you,  
 especially to you, Gugulethu, my young man,  
 is not to allow Satan to play with you.)

Ndiyambona uyakovuya, ndiyambona uyakwela  
ukwenza inggolowa, maze ulumke ke mfana wam

le ndoda idla ngokumphehluzelisa imenje njalo unyana womntu kanti ekuggibeleni iza kumlahla enyanyeni, kwesinomhlwa.

DIRECTIVE, advisory (cautioning)

(I see him cleaning grains by washing them in water, I see him sifting the chaff from the wheat grains, you must beware then, my young man, this man usually confuses a person's son's mind, whereas in the end, he will throw him away in the wilderness, into decline.)

Qina, uSathana yena ndiyamazi ligwala akanamandla, into yakhe ngamaghinga kuphela.

DIRECTIVE, requirement (instructing).

(Be firm, I know Satan and he is a coward, he has no power, he is cunning, artful only.)

Kodwa ukuba indoda ufika ibuthathaka uyayivuyelela, ndifung' abaThembu.

DIRECTIVE, advisory (warning).

(But if a man is weak, he rejoices triumphantly over him, I swear by the Thembu clan.)

#### 4.4.2.5.1 Explanation: Fifth Unit

The minister is still holding the floor and he uses DIRECTIVES to advise the bridal couple to practise respect if they want to live long. There are a number of references to "numbered days" in the Bible, two of them being Ecclesiastes 8:13 and Psalm 90:12. For a person to enjoy the two score years and ten promised by God, he is expected to abide by God's commandments and

live a good life. On the literary level, irony, as a figure of speech, contravenes the first maxim of quality. According to Groupe in Elam (1980:176):

It implies knowledge of the referent in order to contradict its faithful description.

From the beginning of the text, Gugulethu has displayed respect for his parents. He is deferential in word and deed. Even when overridden by his father's choice of wife for him, Gugulethu does not act disrespectfully. He is bitterly unhappy, but at no stage does he dishonour his father. This message from the minister is therefore ironic. The reader bridges the gap by using the charity principle (Bach and Harnish 1979:168):

Other things being equal, construe the speakers remarks so as to violate as few maxims as possible.

The minister means well and is offering good advice, but respect has cost Gugulethu his future happiness. Ironically, his "days are numbered"/ imihla yakhe mifutshane phantsi kwelanga, as the minister postulates: he is sentenced in Act 6 Scene 2, twelve years after this wedding ceremony, to be hanged for murdering Thobeka and her children by other men.

Then the minister uses an analogy to caution Gugulethu personally, Ndiyambona uyakwela ukwenza ingqolowa (I see him sifting the chaff from the wheat grains). Generally

speaking, it is understood that the principle of literalness is in operation in a speech event, unless otherwise stated. Bach and Harnish (1979:12) state:

**Presumption of Literalness (PL):** The mutual belief in the linguistic community C<sub>L</sub> that whenever any member S utters any e in L to any other member H, if S could (under the circumstances) be speaking literally, then S is speaking literally.

The minister states that he has a vision and thereby invites the reader to exercise licence and interpret his analogy figuratively. He uses the metaphor of wheat, which is washed and then sifted. The chaff blows away in the wind. By implicature, Gugulethu is being likened to the chaff. The minister feels that he is open to the devil's influence and that he could be whisked away and then deserted. This analogy has a biblical base - Matthew 3:12 and it is also mentioned in Psalm 1:4. In the Bible passage, the chaff is consumed by fire.

The last two utterances in this unit, Qina.. and Kodwa ukuba indoda ufika ibuthathaka uyayivuyelela ..., take the form of DIRECTIVES. They are of the binding type (requirement (instructing) and advisory (warning)) in that the speaker is trying to bind the hearer, Gugulethu, to avoid the sanctions mentioned. They show the minister's apprehension of the situation and reveal his distress. The perlocutionary effect they have on Gugulethu is to heighten his anxiety and feeling of desperation. The dramatic action is also propelled



forward. The minister ends his message to the couple by swearing by the Thembu clan. It is common practice amongst Xhosa speakers to swear by the name of somebody or their clan. A young man usually swears by the name of his eldest sister; an elderly man by his mother, if she is deceased and a woman by her father. This DIRECTIVE advisory (cautioning), in the form of an oath, Ndifung' abaThembu (I swear by the Thembu clan) is used to convey the speaker's earnest desire to be taken seriously. The reader's attention is captured and he/she is prepared for what is to follow.

#### 4.4.2.5.2 Exposition of character's speech acts : Fifth Unit

The minister is trying not to abuse his right to floor space and therefore confines his message to the bridal couple to six utterances. Double the space is used for DIRECTIVES functioning as warnings about submitting to Satan. They express the minister's attitude toward prospective action by the hearer. The CONSTATIVES express his feelings about respect and the consequences of abandoning it. The minister is making a serious attempt to make his hearers be of the same opinion and belief.

Communicative Illocutionary Acts : 6

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Constatives - Minister	: 2
Directives - Minister	: 4

4.4.2.6 Sixth unit:

UGUGULETHU: (Ngesingqala) Limathumb' antaka.

CONSTATIVE, predictive (forecasting).

(Bad times are coming)

The literal meaning and its derivation have been explained in 4.2.4.1.

UMFUNDISI: Andiva mfana wam?

INDIRECT SPEECH ACT

Grammatically, this is a CONSTATIVE, assertive (denying) but it has been punctuated as a question. It, therefore, can be interpreted as a DIRECTIVE, requestive (asking) for Gugulethu to repeat his words.

(I do not hear my young man?/Please repeat)

UGUGULETHU: Ndithi limathumb'antaka mfundisi.

CONSTATIVE, predictive (forecasting).

(I say bad times are coming, Reverend.)

UMFUNDISI: Uthetha ukuthini na xa utshoyo?

DIRECTIVE, question (questioning).

(What do you mean when you say that?)

UGUGULETHU: IsiXhosa asitolikwa.

CONSTATIVE, assertive (denying).

(Xhosa does not get interpreted.)

UMFUNDISI: Andikuva mfana wam, lityebise.

DIRECTIVE, requestive (asking).

(I do not understand you, my young man, explain by expanding.)

UGUGULETHU: Mfundisi musa ukundibuza, ugqiba ukundichazela ngokwakho.

DIRECTIVE, prohibitive (restricting).

(Reverend, do not ask me, you have just finished explaining to me yourself.)

Akuziboni na ezi ngqimba zingaka zamafu zifukuka eNtshonalanga?

DIRECTIVE, question (asking).

(Do you not see these big black clouds building up in the West?)

Ngenene limathumb' antaka, akuxokwa.

CONSTATIVE, confirmative (confirming).

(In truth, bad times are coming, lies are not being told.) Liza kududuma!

CONSTATIVE, predictive (forecasting).

(It is going to thunder / rumble.)

Liza kududuma!

CONSTATIVE, predictive (forecasting).

(It is going to thunder / rumble.)

(Ugugukela ebantwini) Niza kulibona ngamehlo liduduma!

CONSTATIVE, predictive (forecasting).

(Turning to the people) (You are going to see the rumble with the eyes)

Niza kuliva ngeendlebe liduduma!

CONSTATIVE, predictive (forecasting).

(You are going to hear the rumble with the ears.)

Mna sendiyaliva, seliman' ukundila!

CONSTATIVE, confirmative (vouching for).

(Me, I am already hearing it, it regularly sounds from a distance.)

(Uyazula phambi kwabantu). Limathumb' antaka!

CONSTATIVE, predictive (forecasting).

(He wanders about in front of the people)

(Bad times are coming!)

Limathumb' antaka!

CONSTATIVE, predictive (forecasting)

(Bad times are coming!)

Buzani kubawo!

DIRECTIVE, requirement (charging)

(Ask my father!)

Buzani kubawo!

DIRECTIVE, requirement (charging)

(Ask my father!)

Bawo!

Vocative with no illocutionary verb.

(Father!)

This could be seen as an expression of emotion, but Bach and Harnish do not have a category for this amongst their ACKNOWLEDGEMENTS. If the decoder could presume that the vocative is implying an unstated utterance, such as Ndiyakucenga (I am begging you), then it could be classified as a DIRECTIVE, requestive (imploring). Such an argument is based on the premise that Gugulethu's appeal is aimed at evoking a response from his

father. Again Gugulethu says:

Bawo!

Vocative.

(Father!)

Bawo!

Vocative.

(Father!)

(Liye linyuka ilizwi engathi uza kukhala)

Bawo!

Vocative.

(His voice rises as if he is going to  
scream / cry out vehemently). (Father!)

Bawo!

Vocative.

(Father!)

Bawo!

Vocative.

(Father!)

#### 4.4.2.6.1 Explanation: Sixth Unit

The previous DIRECTIVES have evoked this highly emotional response from Gugulethu. The presumption of literalness (Bach & Harnish 1979:61) is always deemed to be in operation unless otherwise stated, that is, it is presumed that a speaker's utterances will be taken literally, unless indicated otherwise. When invited, a decoder should establish the non-literal meaning. Gugulethu does not invite the receiver to interpret his

words figuratively instead of literally, so he flouts the relevancy maxim in the opening line of this unit, Limathumb'antaka. This transgression necessitates reconstruction of the meaning of the utterance by implicature. It could be that the speaker is deliberately avoiding the previous speaker's remarks about resisting the devil's influence and is trying to change the subject to that of the weather being overcast. On the other hand, he could be implicating a figurative interpretation of his utterance. By exploiting multiple meanings, the playwright allows the conversation to continue. The gap in understanding is bridged by the minister's indirect request for Gugulethu to repeat himself. This he does and because the receiver has not been given the licence to interpret these words figuratively, he needs clarification. Using a DIRECTIVE, he asks Gugulethu what he means by saying that it is overcast, Limathumb' antaka. Gugulethu deliberately 'flouts' the maxims of quantity and quality in his reply and, therefore, is understood to be unco-operative. The minister states that he does not understand and requires an explanation. He is once again bridging the gap in the communication by pressing for an explanation. By implicature, the co-operative principle is deemed to be still in operation. Gugulethu's prohibitive reply, Mfundisi musa ukundibuza, ugqiba ukundichazela ngokwakho, contravenes the maxim of quantity. He implies that the minister's message echoes his own thoughts about the future. His sequence of

utterances, starting with the DIRECTIVE, is not economical. He uses a rhetorical question and displays aggression by saying IsiXhosa asitolikwa (Xhosa does not get interpreted). He then confirms his own prophecies: By repeating the thunder 'predictive', the playwright focuses the reader's attention on Gugulethu's mental state. It is confirming what he has already expressed and it is focussing on important attitudes and reactions in the plot. He is a victim of traditionalism and he is reacting emotionally because he is feeling trapped. The utterances, Niza kulibona ngamehlo liduduma! Niza kuliva ngeendlebe liduduma! Mna sendiyaliya, seliman' ukundila!, build up to a climax, (you will see it, you will hear it, I am already experiencing it) , and this dramatises Gugulethu's intense need to convince the congregation of his feelings. When he wanders in front of the people and repeats himself, using two CONSTATIVE predictives and two DIRECTIVES and six vocatives, his distress and apprehension are revealed. The playwright is subtly keeping the tension high and he is keeping a tight grip on the reader's attention.

#### 4.4.2.6.2 Exposition of characters' speech acts : Sixth Unit

Gugulethu monopolises the floor space in this unit. He expresses his despair and unhappiness through the high number of CONSTATIVES. At the same time, when he notices that his beliefs are not being understood by the minister, he resorts to using DIRECTIVES and six

vocatives to implore his father. He wishes that his utterances or the attitude expressed by them be taken for a reason for the hearer to act. He is desiring earnestly that action be taken and therefore tries to strengthen his DIRECTIVES by adding the vocatives.

Communicative Illocutionary Acts : 24

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Constatives - Gugulethu	:	11
- Minister	:	1
Directives - Gugulethu	:	4
- Minister	:	1

---

Indirect Speech Acts - Minister : 1

#### 4.4.2.7 Seventh unit:

UMFUNDISI: Mayiphakame intlanganiso.

DIRECTIVE, requirement (directing).

(The congregation must stand.)

Madoda mbambeni umfana nimse enqweleni.

DIRECTIVE, requirement (instructing).

(Men, take hold of the young man and take him to the wagon.)

Uncede mzalwana Zwilakhe ushiyeke ndinebhunga nawe. (Amadoda amathathu athwala uGUGULETHU. Abantu bayaphuma. UZWILAKHE ushiyeka nomfundisi.)

DIRECTIVE, requestive (asking politely).



(Brother Zwilakhe, will you please remain, I want to take secret council with you. (Three men carry Gugulethu. The people leave. Zwilakhe is left with the minister).)

#### 4.4.2.7.1 Explanation: Seventh Unit

The high tension preceding this unit forces the solution to be brief. The minister changes indexical direction by turning to the congregation and using a DIRECTIVE to ensure the action of standing. He maintains his authoritative position by taking command of the situation. Using two more DIRECTIVES, he instructs some men to take hold of Gugulethu and to take him to the wagon, and he requests that Zwilakhe remain for a private meeting with him. Note the formal style of the minister's delivery at the wedding service and of the request, ndinebhunga nawe, in particular. He most probably wanted to say "I have a bone to pick with you!", but because of the physical setting and occasion, he uses the more formal register. A wedding service is a formal ceremony and Trudgill states that

...Ceremonial occasions are more likely to select relatively formal language than say, public-house arguments or family breakfasts...

(Trudgill 1985 reprint:102)

The perlocutionary effect of the binding DIRECTIVES.

mbambeni and nceda ushiyeke, is to propel the dramatic action forward at great speed. The reader is left wondering what will become of Gugulethu and his so-called marriage, and he/she is also curious as to how Zwilakhe will explain himself! Thus by ensuring reader participation, the playwright has provided the link for the next scene. He is subscribing to the "law of good continuation":

..if prior stimuli have been organized in terms of a certain pattern, the mind will tend to experience immediately succeeding stimuli in terms of this pattern. One's mind will attempt to continue this pattern in a "good" way and to reject stimuli which do not contribute to this "good continuation"...

(Pollock in Levitt 1971:53)

This part of the conventional scene therefore closes on a high note of expectancy as could be expected because of the use of DIRECTIVES.

#### 4.4.2.7.2 Exposition of character's speech acts : Seventh Unit

The minister is exercising his authority over the congregation and believes that by virtue of his status, the hearers will find sufficient reason to carry out his instructions and request.

Communicative Illocutionary Acts : 3

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Directives - minister : 3

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#### 4.5 Conclusion:

The illocutor's communicative goal in this scene is to marry Gugulethu and Thobeka. The minister achieves intention-success on the grounds of Zwilakhe's deceit. The communication has misfired because the co-operative principle has been violated at the level on which the characters are interacting. The reader knows that the marriage is not a real one in the true sense of the word because Gugulethu and Thobeka did not exchange vows:

The marriage is concluded once the parties have exchanged their vows and any subsequent pronouncement by the celebrant is in confirmation of what the parties have already done rather than the conferment upon them by the celebrant of the status of husband and wife.

(Law Commission 1963:53, citing two court decisions quoted in Hancher 1979:11)

The illocutor's intention-success is therefore purely mimetic. It is important to remember that the communication between implied author and decoder is not violated, or rather,

it is this assumption which determines the implicatures by which we resolve the fictional

speaker's violations at the level of our dealings with the author.

(Pratt 1977:175)

Cases of rule infringement abound in the wedding scene and it is only by means of conversational implicature that the minister's communicative goal is achieved. Pratt (1977:215) explains how the co-operative principle (CP) is hyperprotected:

Our knowledge that the CP is hyperprotected in works of literature acts as a guarantee that, should the fictional speaker of the work break the rules and thereby jeopardize the CP, the jeopardy is almost certainly only mimetic. Ultimately, the CP can be restored by implicature.

The purpose-successes of Act 2 Scenes 2 and 4 and Act 3 Scene 2 are also realised in this scene. This fulfilment of earlier intentions in a later scene serves to highlight the interrelatedness of scenes and the development of plot.

According to the law of good continuation, each new choice limits future choices (Levitt 1971:54). Will Gugulethu resign himself to this arranged marriage or will he reject this imposed responsibility?

Gugulethu deserts Thobeka immediately after the ceremony and heads for Umtata. This is the perlocutionary effect that the marriage ceremony has on Gugulethu: it serves to drive him away from his home and his family. His one

and only love is NomaMpondomise and if the reader is allowed the licence to extend the earlier reference to thunder, Liyaduduma, then

UGugulethu noNomaMpondomise baya kwahlulwa ziindudumo.

(Gugulethu and NomaMpondomise are so close to each other that only death can separate them - thunder being reference to death caused by lightning.)

(Zotwana 1958:256)

According to the logic of events, the reader waits expectantly for the cycle of action to be completed. This can only be achieved when Gugulethu is re-united with NomaMpondomise on earth or in death.

#### 4.5.1 Exposition of characters' speech acts : wedding scene

The figures given below are a summary of the seven units studied in this scene.

Communicative Illocutionary Acts	68	TOTAL
Constatives - Narrator	3	
- Minister	13	
- Zwilakhe	2	31
- Gugulethu	13	
Directives - Minister	24	
- Gugulethu	8	36
- Zwilakhe	4	
Commissives -	0	0
Acknowledgements - Minister	1	1

Indirect Speech Acts	1
Conventional Illocutionary Acts	1
Effectives - Minister	1

Floor space related to numbers of Illocutionary Acts :

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Minister - 39 illocutions consisting of

13 constatives + 24 directives +

1 Acknowledgment + 1 Indirect Speech Act  
(included in the number of directives) +

1 Conventional Speech Act (Effective)

Gugulethu - 21 illocutions consisting of

13 constatives + 8 directives

(plus 6 vocatives)

Zwilakhe - 6 illocutions consisting of

2 constatives + 4 directives

---

A comparison of illocutionary acts used by the respective characters in this scene reveals that the communication rests mainly on CONSTATIVES and DIRECTIVES. Information is sought and opinions and feelings are shared. The characters who dominate in the scene are the minister, in his officiating role, and Gugulethu, as the bridegroom. The minister, as illocutor, enjoys more floor space than

Gugulethu, the perlocutor. This is not surprising because he has been created by Tamsanga as the dominant party in this scene. Interestingly enough, the character who has the least to say but the most influence and power is Zwilakhe, the autocrat!

The micro-analysis of this scene has substantiated the claim that the Speech Act Theory is relevant. It has revealed a wealth of information in establishing and highlighting innuendos and relationships. Generally speaking, a wedding scene presupposes an intending couple. At the outset it becomes clear that there is a hitch. The speech act theory as a tool reveals that the co-operative principle is being ignored. When the illocutor tries to establish the reason for this lack of co-operation, he is answered with an innuendo. Gugulethu hints at the cause of his unhappy state by saying, Buza kubawo. This binding DIRECTIVE forces the minister to act on Gugulethu's speech act. Another function of the DIRECTIVE is to focus the hearer and decoder's attention on the relationship between father and son. The unequal social status of the family members brings the power paradigm under attack. The father is forcing his son not to break with custom. The minister uses CONSTATIVES to convey his feelings of fear about the unstable marriage - he asserts, describes, informs and concedes; whereas he uses DIRECTIVE advisories mainly to caution the young couple to avoid the sanctions that may be applied. The CONSTATIVES also reveal the minister's distress and

apprehension of the situation. Gugulethu uses a second innuendo in the CONSTATIVE predictive (forecasting) bad times ahead. By flouting the quantity and manner maxims, Gugulethu is hinting at the situation in which the characters are going to find themselves. The vocatives used by Gugulethu to implore his father convey the intense anguish that Gugulethu is experiencing, yet, because they do not contain any illocutionary verbs, they do not place any obligation on Zwillakhe to react. The minister's DIRECTIVE requirements at the end of the wedding scene propel the action forward - the men are obliged to carry Gugulethu out to the wagon. The minister's final requestive indirectly couches a command that is softened by the inclusion of uncede (he must please...), a polite utterance which saves face for Zwillakhe. The speech act theory has thus been able to display the fullness of the pragmatic function of the text at hand.



## Chapter Five

### UNITY AND SUCCESS

#### 5.0 Introduction

The entire experience that the reader or theatre-goer calls 'the play' cannot only be found in an act or a scene from the play. The unifying principle informs the whole because a play consists in more than its constituent parts. A certain effect is achieved by placing scenes in a particular sequence and this order and arrangement, usually termed 'form' (Levitt 1971:10) contributes to the play's meaning. It must not be confused with 'structure' which consists in the scenes which constitute acts which make up the play. In this chapter, attention will be given to the unity achieved by form. The focus will be on the function of each scene in relation to the play as a whole. By observing the inter-relatedness of characterisation and theme with plot and action, the success of the play can also be measured.

#### 5.1 Coherence

Coherence, according to Cook (1989), is the term used to refer to the quality of being meaningful and unified. A stretch of language can be recognised as meaningful by employing language rules which work in and between sentences, by employing knowledge to make

sense of the language we are encountering and by paying attention to paralinguistic elements and the context. Formal links such as referring expressions, anaphora, cataphora, repetition, substitution, ellipsis and conjunctions do not create unity, they reinforce it. Decoders (readers or an audience at the theatre) need to look behind the message at the sender and try to understand the function of his / her utterances and in so doing, they will be able to make inferences and interpret the message. In discourse, therefore, one cannot consider the language only. The situation, characters involved, their knowledge and their behaviour need to be studied if the discourse is to become meaningful and unified. Pratt (1977:85,86) states that appropriate conditions can apply at the level of discourse because literature is also a context. The genre presented must be complete (with beginning, complications, climax, d  nouement and end, in the case of a play) and the playwright must orientate it adequately with respect to his audience.

The function of the twenty-five scenes in Buzani kubawo needs to be considered when deciding whether there is unity in the form and meaning of the play. The main function of all language is referential in that it transmits information, but in this play, another macro-function is established, that is, a directive function. The DIRECTIVE, which operates as the title of the play, can be interpreted as a demand

for action, information, help and sympathy. According to Pratt (1977:82 and 83), the appropriateness condition for the illocutionary act of commanding requires that the speaker be in a position of authority over the hearer. For the act of pleading, the addressee must be in authority; for requesting, the addressee must have some measure of authority. Gugulethu, the sender, is not in a position of authority. Therefore, his communicative goal will only be successful if:

- \* the sender believes the action should be done
- \* the receiver has the ability to do the action
- \* the receiver has the obligation to do the action
- \* the sender has the right to tell the receiver to do the action.

It is clear that Tamsanqa is trying to affect the behaviour of the decoder. In his play, he has cast characters who see the world differently and they therefore need to communicate this difference to the decoder. This need arises for mutual education and to avoid conflict, which the protagonist and antagonist seem least likely to do. Gugulethu is vilified by his father, Zwilakhe, and labelled as disturbed. The decoder's attitude to what the sender says categorises the character. It is clear then that

coherence is created by the receiver's interaction with the text and is jointly created by both sender and receiver.

(Cook 1989:75)

Contextual information in the form of knowledge about the genre, drama, is brought to bear in an analysis of this type. In Chapter Four, a micro-analysis of each utterance used in the wedding scene has been given. In this chapter, each scene will be studied as a whole and most of the motoric moments will be quoted and analysed. In this way, an assessment can be made of how each scene maintains the rhythm of the drama and how it functions in relation to the text as a whole.

#### 5.1.1 Act 1

Act 1 Scene 1 functions as an exposition, informing the reader about the setting, relationships between characters and the love theme. The decoder is being orientated. Nozipho uses 20 DIRECTIVES to try and elicit information from her mother about the Mgagasi wedding. The 21 CONSTATIVES convey her feelings of fear at being alone and frustration with her mother's stubborn refusal to describe the wedding. Magaba uses 21 DIRECTIVES and 18 CONSTATIVES. The DIRECTIVES are mainly requirement (questioning) by nature and are often rhetorical. The function is to convince the decoder of how ridiculous she feels her daughter's behaviour to be. The CONSTATIVES describe her feelings of tiredness and longing for coffee. The over all function of this scene is orientation of the decoder towards a situation in the fictional world which has a

great degree of overlap in the real world. For this reason, the battle of wills that ensues is tellable, detachable and susceptible to elaboration (Pratt 1977:143).

Scene 2 forms a sequel to the opening scene - Nozipho sets out to convince her mother, Magaba, to describe the wedding at Mgagasi and to convince her to discuss Gugulethu's possible marriage with Zwilakhe. This scene includes the motoric moment which generates the action of the play through the use of the DIRECTIVE, question (asking):

UNozipho: . . . . .Ubhuti Gugulethu lo uyakumfuna  
nini umfazi? . . . . . (p.9)

(Nozipho: . . . . .When is Brother Gugulethu going to look for a wife?)

The following speech acts are used in this scene:

	Dir.	Const.	Comm.	Ackn.
Nozipho	19	37	0	6
Magaba	28	49	0	9
Zwilakhe	13	5	0	1

The high ratio of CONSTATIVES conveys the descriptive function of this scene. The wedding and guests are described, thus introducing the decoder to other characters. Magaba's positive feelings towards Thobeka are also conveyed. The DIRECTIVES used by the women

are mainly of the non-binding type and take the form of question and answer pairs. Zwilakhe's DIRECTIVES are mostly of the binding variety and they precipitate action. Other than greetings, the ACKNOWLEDGMENTS convey feelings of irritation, surprise and empathy. Such rejoinders are expected in social interaction and they serve to encourage participants.

#### 5.1.1.1 Exposition of Act 1

	Dir.	Const.	Comm.	Ackn.
Nozipho	39	51	0	7
Magaba	50	66	0	10
Zwilakhe	13	5	0	1
Inja	0	0	0	3
Makhumalo	7	2	0	0
Nobesuthu	1	4	0	1
Gugulethu	32	67	1	3
Mzamo	47	37	1	6
Mamjwarha	8	8	1	1
Gugu.& Mzamo	0	5	0	0
Umntwana	0	5	0	0
Weziwe	4	3	0	0
NomaMpondomise	17	24	1	1
Nozibele	1	1	0	0
# Bonke	0	0	0	4
TOTALS	219	278	4	37

The 4 ACKNOWLEDGEMENTS used by all the youths / bonke, annotated with #, are an interesting example of what Hancher (1979:12) terms multiple speech acts (succeeding examples will be indicated in the same way). The number of people participating determine the number of speech acts under way simultaneously. In this case, the participants are expressing appreciation for Weziwe's funny remark by laughing.

The higher number of CONSTATIVES are used to describe the setting and characters. The wedding is reported and the characters' reactions to it. The decoder is forced to focus on Magaba's important attitude toward Thobeka. In so doing, the action is propelled in the direction of Gugulethu's marriageable status. When Gugulethu is informed, CONSTATIVES help the decoder focus on Gugulethu's reaction to this news. The decoder becomes involved and is steered by the playwright to interpret each action or happening in the way in which he has intended beforehand.

The ratio between illocutionary types can convey social information, for example, that Zwi lakhe as head of the home, uses double the amount of DIRECTIVES as CONSTATIVES. The DIRECTIVES are used to gain the decoder's attention and to focus on the situations that arise in a Xhosa home. The binding type bind the hearer to carry out the DIRECTIVES to avoid sanctions

the speaker may apply, whereas the non-binding type place no obligation on the hearer. The decision is the hearer's own. The high frequency of DIRECTIVES also indicates why Act 1 progresses with such a dramatic speed. When tested against Pratt's felicity conditions for the text, this act succeeds because it sets the scene for future action and the decoder is orientated adequately towards a traditional Xhosa family situation.

#### 5.1.2 Act 2

Magaba brings the matter of Gugulethu's marriageable status to Zwilakhe's attention in Act 2 Scene 1. The following speech acts are used in this scene:

	Dir.	Const.	Comm.	Ackn.
Magaba	10	25	0	1
Zwilakhe	13	23	0	0

The parents, as equals, use approximately the same amount of floor space. The DIRECTIVES used are almost all of the non-binding type, following the pattern of question and answer. They serve to inform the hearer and decoder about Gugulethu's situation, whereas the CONSTATIVES function is descriptive. The attributes of Thobeka are conveyed in an attempt to convince the hearer to be of the same opinion about her suitability. Tamsanqa is building the situation.



Scene 2 is a sequent scene because it follows that the parents will need to inform Gugulethu of their decision:

UZwilakhe: .....Noko thina ngokwethu ukubona besicinga into yokuba ukwixabiso lokuba ube unesandla sokohlo.. (p.24)

CONSTATIVE, informative, (informing)

(Zwilakhe: ....We on our own thought that you are at the stage where you should have a wife (literally, a left hand).)

The function of this scene is to enlist the decoder's concern for Gugulethu. Only 29 DIRECTIVES, 39 CONSTATIVES and 7 ACKNOWLEDGEMENTS are used amongst five people in this short scene. The CONSTATIVES convey the reasons why Gugulethu should marry and are also used to inform Gugulethu and the decoder of the clan men's meeting scheduled for Saturday. The DIRECTIVES used serve the purpose of focussing attention in the direction of Gugulethu's situation. Tamsanqa leaves the matter of the identity of the future bride unresolved and this creates a high degree of tension in the decoder.

In the meantime, Tamsanqa has moved on to other matters of exposition. Going back to Act 1 Scene 3, the decoder is introduced to Gugulethu and his confidant, Mzamo. The playwright makes use of a straight

announcement of Gugulethu's arrival at Mzamo's home:

UMakhumalo: Yintoni na Nobesuthu?

UNobesuthu: Ndothuswa lihashe likabhuti  
Gugulethu. (p.12)

DIRECTIVE, question, (asking)

CONSTATIVE, assertion, (alleging)

(Makhumalo: What is it Nobesuthu?

Nobesuthu: I was frightened by Gugulethu's  
horse.)

Such stage directions extend the boundaries of the play. By delaying the appearance of the antagonist to the third scene, the playwright has gained dramatic intensity. In the interim, the receiver has gained some insight into Gugulethu's personal tragedy, so when he does appear, concern for him has already been aroused and his fears are not unfamiliar to the decoder. The first two scenes could be described as looking ahead to Gugulethu's appearance in this scene. In this scene, the youths are on their way to the wedding described by Magaba in the first scene when she says:

UNozipho: ...Uphika nokuba niyolelwe ngumtshato  
lowa nivela kuwo, nihluthi nokuhlutha  
zizidlo zakwabaw'uNgoqo eMgagasi.  
(p.5)

CONSTATIVE, assertive, (alleging)

(Nozipho: You are quarrelling although you have  
been entertained at the wedding that  
you have come from, you are fully  
satisfied by the meals supplied by  
Ngoqo at Mgagasi.)

Scene 3 reference:

UMakhumalo: ....kuyawa yiwa phi na?

UGugulethu: Hayi mama, kuyiwa apha eMgagasi.

UMakhumalo: Kanene ngumtshato. (p.12)

DIRECTIVE, question, (asking)

CONSTATIVE, informative, (disclosing)

CONSTATIVE, confirmative, (corroborating)

(Makhumalo: Where are you going?

Gugulethu: No Mother, we are going to Mgagasi.

Makhumalo: Of course, it's a wedding.)

By applying the co-referential rule, the decoder infers that this is the same wedding described from another character's perspective. The thematic thread, inferred by application of the co-referential rule, therefore provides a link between earlier and later scenes. The decoder's hopes are raised when Gugulethu indicates his interest in a girl, NomaMpondomise. It is ironic that Magaba should be interested in Thobeka, whilst Gugulethu is falling in love with NomaMpondomise! In the image of a young man searching for his ideal bride, Tamsanqa captures the whole tragedy of traditionalism which, more often than not, does not allow for love and enculturation. An analysis of the main characters' speech acts reveals the following statistics:

	Dir.	Const.	Comm.	Ackn.
Gugulethu	15	40	1	3
Mzamo	40	18	1	5

Mzamo's DIRECTIVES are non-binding and function as a

means of extracting information from Gugulethu about his reason for wanting to go to the wedding at Mgagasi. The higher number of CONSTATIVES used by Gugulethu convey his interest in NomaMpondomise. They serve to fill in the decoder on the history of the couple's relationship and in so doing, evoke empathy for Gugulethu.

Scene 4 is a sequent scene in which Mzamo tries to convince NomaMpondomise, by using a CONSTATIVE, confirmative (corroborating) after Gugulethu has expressed his love for her:

UMzamo: .....Lo mfana uyakuthanda waye  
angenzakala kakhulu uthando  
lwakhe ungenakulwamkela. (p.19)

CONSTATIVE, confirmative (corroborating)

(Mzamo: .....This young man loves you and he  
would be very hurt if you are  
not able to welcome his love.)

While the decoder waits for the completion of an event (parents to tell Gugulethu of their decision), he / she also witnesses the start of a new event, Gugulethu's wooing of NomaMpondomise. The first event is sustained long enough to allow the second, the wooing of NomaMpondomise, to begin. This organisation adds to the idea of a fate that cannot be escaped, because the overlapping actions (his parents deciding that he is to take a wife soon and his wooing of NomaMpondomise unbeknownst to his parents) proclaim the relatedness of

both events. The CONSTATIVES used by Mzamo in this scene convey the close bond that exists between the friends; they stress the solidarity of the contemporaries; they inform of the patience that has been exercised by Gugulethu and they describe the strong feeling that he has for NomaMpondomise. Rule infringement occurs here when NomaMpondomise disregards the illocutor's message for her own personal reasons - she has already been promised to another suitor. The receiver experiences tension as Gugulethu awaits NomaMpondomise's promised, written reply. The analysis of the three main participants in this scene reveals the following :

	Dir.	Const.	Comm.	Ackn.
Gugulethu	17	27	0	0
Mzamo	7	19	0	1
NomaMpondomise	17	24	1	1

Gugulethu's DIRECTIVES are mainly requestives and questions which place no obligation on the hearer. The high number of CONSTATIVES are used to reveal his love for NomaMpondomise. The DIRECTIVES used by her are also of the non-binding type and they question his interest in her. The CONSTATIVES used by NomaMpondomise hint at a predicament and reveal her indecision.

At the end of Act 2 Scene 2, the promised letter arrives just after Zwilakhe has informed Gugulethu that

the clan men will meet on Saturday to discuss his marriageable status. The receiver is made aware that the fateful decision about Gugulethu's bride has yet to be settled. Receivers' hopes, therefore, are still up when Scene 3, the sequel to Scene 2, opens.

In Scene 3, Gugulethu uses 16 DIRECTIVES and 27 CONSTATIVES to share the news of NomaMpondomise's acceptance and the proposed men's meeting with Mzamo. Mzamo responds with 13 DIRECTIVES and 22 CONSTATIVES. The equal number of utterances used reveals the equal status they have as contemporaries and also the fact that there is no conflict between them - they are sharing the same views. The non-binding DIRECTIVES are used to seek information and the CONSTATIVES to describe the situation. The rhythmic 'beat' (Levitt 1971:67) of this recurring relationship is maintained in exchanges such as the following:

UMzamo: Kutheni ntangam, wakhangeleka uchwayitile namhlanje, kwenze njani?

UGugulethu: .....ndithi zifundele ngokwakho ungathi uve ngam.

(Utsho emphosela ileta)

UMzamo: Ikufakile "Chief"? (eggiba ukuyifunda)

UGugulethu: Naw' utsho.

UMzamo: Bamb' apha "Sonny". (emxhawula) (p.26)

DIRECTIVE, question, (asking)

CONSTATIVE, assertive, (asserting)

DIRECTIVE, question, (inquiring)

CONSTATIVE, confirmative, (confirming)

DIRECTIVE, requestive, (inviting)

(Mzamo: Why, my contemporary, do you seem so bright today, what has done this?  
 .....  
 Gugulethu: I say read for yourself and don't say you heard from me. ....  
 .....  
 (He said as he threw him the letter.)  
 Mzamo: Has she put you in (favour), Chief? (as he finishes reading)  
 Gugulethu: You say so too / As you say.  
 Mzamo: Take here, Sonny. (shaking his hand))

This prepares and builds for Gugulethu's entry in the next scene. The receiver's romantic notion would probably like to take NomaMpondomise's acceptance as an indication of the identity of Gugulethu's future bride, but common sense prevails on the need for proof, in the form of parental confirmation by Zwilakhe! The earlier scenes have hinted at a conflict of interests between father and son. Dramatically, this means that a new scene is needed. If Gugulethu is not going to be allowed to choose his own bride, then Zwilakhe must be confronted and a decision reached. There is no other alternative to the action. This scene, therefore, functions as the catalyst for the succeeding one because it eliminates any possibility for alternative action.

Act 2 Scene 4, the men's meeting, is thus an obligatory scene. Furthermore, it is a sequent scene to both Act 2 Scene 2 and 3. The play reaches a climax here when Zwilakhe uses CONSTATIVE assertive (declarations) to inform Gugulethu that he can marry, but that he, as his father, will choose a suitable wife for him.

An analysis of the speech acts used in this scene provides the following information:

	Dir.	Const.	Comm.	Ackn.
Gugulethu	33	44	0	2
Zwilakhe	26	38	1	0
Mthetho	18	19	0	3
Nyaniso	17	12	1	1
Zweni	12	22	0	0
NomaMpondomise	2	15	1	2

The theme of traditionalism is highlighted in this scene. At the meeting of the clan men, Zwilakhe uses mainly DIRECTIVES of the binding type to ensure that the men act on his directions. Traditionally, clan men as a group gather to discuss any matters relating to their clan members, be they good or bad. In the case of a wedding, if it is approved, clan men are nominated to approach the prospective bride's parents on behalf of their clan member. It is a traditional practice for a father to choose his future daughter-in-law, although some fathers consult with their sons to see if they cannot compromise and choose someone who is pleasing to both parties. When Gugulethu is told at the meeting that his father wishes to select his bride-to-be, he refuses to be intimidated by an appeal to his sense of familial tradition:



UZwilakhe: ..Uza kuxelelwa ndim intombi amakeze  
nayo kulo wakowethu umzi, intombi eza  
kundondla.

UGugulethu: Noko bawo andaphuli siko. Ndincede  
Mthikhulu, ndincede Ndlebentle,  
ndincede Mashwabada ndiyeke ndithathe  
intombi ethandwa ndim. (p.32)

CONSTATIVE, assertive (declaring)

.....

CONSTATIVE, assertive (denying)

DIRECTIVE, requestive (pleading)

(Zwilakhe: In this house of ours he will be told  
by me which girl he must marry, a girl  
that will provide for me.

Gugulethu: After all, I am not breaking custom.  
Help me Mthikhulu, help me  
Ndlebentle, help me Mashwabada leave  
me to take a girl loved by me.)

Conflicting assertions pass back and forth and tension runs incredibly high as Gugulethu pleads, using requestives, through the clan men to be allowed to choose his own wife. This introduces the opposing sub-world, acculturation. It is a western tradition that people marry for love. Gugulethu would like to follow that practice, but unfortunately for him, Zwilakhe refuses to break with tradition. In this scene, Zwilakhe's inconsistent attitude is also highlighted. In Act 2 Scene 2 when the parents first broach the subject of Gugulethu's marriageable status, Zwilakhe uses 3 DIRECTIVES and 1 CONSTATIVE to reproach Gugulethu for waiting on them, as parents, to decide when it is time for him to marry:

Wenzani na mfondini? Umdala kangaka usajonge kuthi? ... (p.24)

DIRECTIVE, question (querying)

DIRECTIVE, question (questioning)

(What are you doing, young man? Why are you still looking to us when you are already so old?)

Zwilakhe expands using the analogy of force-feeding a baby, yet here in Scene 4, he is not allowing Gugulethu to make a decision that will affect his life:

UGugulethu: Utheni kum ngokufunza?

UZwilakhe: Ndithe umdala akuntanga yakufunzwa.

UGugulethu: Ngoku wenzani?

UZwilakhe: Ndenzani ngani?

UGugulethu: Akundifunzi ekubeni wena uziqwebile wathi andintanga yakufunzwa?

UZwilakhe: Mfana wam ndimdala, ndimdala nje andizanga ndaxoka. ... (p.35, 36)

DIRECTIVE, question (questioning)

CONSTATIVE, assertive (stating)

DIRECTIVE, question (asking)

DIRECTIVE, question (querying)

DIRECTIVE, question (querying)

CONSTATIVE, assertive (denying)

(Gugulethu: What did you say to me about force-feeding?

Zwilakhe: I said you are old, not of the age group to be force-fed.

Gugulethu: Now, what are you doing?

Zwilakhe: What am I doing about what?

Gugulethu: Are you not force-feeding me when in the beginning you judged yourself saying that I was too old to be force-fed?

Zwilakhe: My young man, I am old, I am just old, I have never lied. ...)

It is interesting to see how the 'focal stress' falls on the final word, ngokufunza, (about force-feeding) in the first utterance (Clark 1977:32). This word carries the new information; Gugulethu has seen that his other arguments have not convinced his father so now he is trying another angle. The frame of reference is their earlier conversation; the insert for the frame is the new information. Gugulethu judges that his father does not realise that he is being inconsistent, so this DIRECTIVE functions as a jog to his memory.

Interesting, too, are the sentence patterns: usually a question is followed by an answer, but instead of the expected adjacency pair, Zwilakhe uses a DIRECTIVE question in response to his son's DIRECTIVE. The unexpected answer (dispreferred), according to Cook (1989:54) is used in argument as a play for time. The decoder's sympathy is aroused for Gugulethu because Zwilakhe's argument is weak.

When Scene 5 opens, the unravelling process of the dénouement must begin. Mzamo finds his friend, Gugulethu, in a very depressed state of mind. This is obviously as a result of the meeting in the previous scene. Mzamo uses 8 DIRECTIVES of the questioning variety to try and find out what has upset his friend, 16 CONSTATIVES to express his sympathy for Gugulethu and to try and rationalise with Zwilakhe and Magaba, and 6 ACKNOWLEDGMENTS. Gugulethu, in turn, uses 10 requestives and 10 CONSTATIVES to ask his friend to

leave him be; he submits that he is not the person he was on the previous day.

#### 5.1.2.1 Exposition of Act 2

	Dir.	Const.	Comm.	Ackn.
Magaba	16	34	0	3
Zwilakhe	61	84	1	4
Nozipho	4	8	0	1
Gugulethu	65	88	1	9
Umntwana	0	3	0	0
NomaMpondomise	4	22	1	4
Mzamo	21	38	0	7
# Mzamo & Gugu.	0	1	0	0
# (multiple speech act)				
Nyaniso	17	12	1	1
Mthetho	18	19	0	3
Zweni	12	22	0	0
<hr/>				
TOTALS	218	331	4	32

Zwilakhe and Gugulethu are enjoying equal floor space in this act. They also use approximately the same amount of the different illocutionary act types. This conveys the build up of conflict between them.

In this act, the CONSTATIVES are used to:

- \* convey Magaba's reasons for wanting Gugulethu to marry,
- \* describe the attributes of Thobeka, the choice of

Gugulethu's parents,

- \* inform Gugulethu and the decoder of the proposed men's meeting,
- \* convey the feelings of NomaMpondomise toward Gugulethu and his offer of love, and his towards her
- \* convey Gugulethu's excitement over NomaMpondomise's reaction to his commitment,
- \* inform the decoder and Gugulethu by letter of a complication in the form of another suitor to whom NomaMpondomise has been promised,
- \* inform the men and the decoder that Zwi lakhe will not change his mind about selecting his son's bride
- \* describe Gugulethu's obedience as a child,
- \* describe how Gugulethu is being forced to do something against his will, and to
- \* describe Gugulethu's feelings of total depression when his request is rejected.

The DIRECTIVES are used to:

- \* propel the action, for example, by asking if it is not time that Gugulethu got married,
- \* heighten other character's reactions, for example, instructing Mzamo to read the letter from NomaMpondomise,
- \* elicit responses,
- \* announce the climax of the play, and to
- \* foreground the title of the play.

Act 2 is successful in that complications arise before the climax, which falls a third of the way through the play. By that stage, 408 DIRECTIVES have been used, 565 CONSTATIVES, 8 COMMISSIVES and 9 ACKNOWLEDGEMENTS. The CONSTATIVES have built the situation and the DIRECTIVES have moved the action along. The early point-of-attack will entail that the ratio of DIRECTIVES used will be evenly distributed throughout the play, although their concentration will increase towards the dramatic end.

### 5.1.3 Act 3

Act 3 Scene 1 is a sequel to Act 2 Scene 4, the meeting scene. The function of this scene is to focus on the affairs of the home and traditional procedure: The clan men are meeting again to elect representatives who will go to Thobeka's home, on Zwilakhe's instruction, to ask for her hand in marriage to Gugulethu. For example:

UNyaniso: ..Into esingayo ke namhlanje yeyokuba  
sinyule amadoda asisele umkhonto; ke  
andiboni mfuneko yangxoxo ngaphandle  
kokuba sinyule loo madoda.

UMthetho: Phambi kokuba siqhube mawethu ndithanda  
ukukhe ndazi ukuba ngaba umfana ukhe  
wadibana na nentombi? (p.41)

CONSTATIVE, assertive (stating)

DIRECTIVE, question (asking)

(Nyaniso: The matter that we are about today is that of electing men to take the pledge (spear / assegai) on our behalf; so I do not see any need for discussion other

than to elect those men.  
 Mthetho: Before we continue, my kinsmen, I would  
 like to know if the young man has  
 met with the girl or not? )

When discussing matters amongst themselves, CONSTATIVES  
 are used by the men; when eliciting action, DIRECTIVES  
 are used:

	Dir.	Const.	Comm.	Ackn.
Zweni	31	28	1	2
Gugulethu	16	10	0	1
Zwilakhe	4	14	0	0
Mthetho	4	11	0	0
Mzamo	4	9	0	2

The uncle, Zweni, is sent to call Gugulethu and he uses  
 9 requestives to urge Gugulethu to attend the meeting.  
 The balance of DIRECTIVES used by him are also non-  
 binding - their function is to extract information from  
 other characters. Most of the DIRECTIVES used by  
 Gugulethu are requirements which are binding. He is  
 trying to force the family men to get to the root of  
 his unhappiness. This scene also presents the depth  
 of Gugulethu's despair and sorrow as conveyed by the  
 CONSTATIVES used on pages 44 and 45, which the decoder  
 needs to understand if he, the decoder, is to accept  
 Gugulethu's final resignation and peace in Act 6.

Scene 2 of Act 3 is a sequel in that the Hlubi men,  
 Nyaniso and Mthetho, present themselves at the Mcothama

home and discuss a marriage between Gugulethu and Thobeka with the Bhele men, Ntaba, Macebo and Nzondelelo. The Hlubis mainly use CONSTATIVES to reply to the DIRECTIVES used by Thobeka's uncles:

	Dir.	Const.
Nzondelelo (Bhele)	13	7
Macebo (Bhele)	9	3
Nyaniso (Hlubi)	4	17
Thobeka (Bhele)	2	4
Mthetho (Hlubi)	0	2
Madongwe (Bhele)	1	1

The higher number of CONSTATIVES used by Nyaniso convey his need to justify why they, the Hlubi uncles, are approaching the Bhele men about Thobeka. The DIRECTIVE questions of the Bhele men are aimed at finding out why Gugulethu and Thobeka, themselves, have not met to discuss the matter.

Scene 3 is also a sequel. Thobeka uses 11 DIRECTIVES to question her mother as to the reason for the presence of the Hlubi men. The questions and answers that pass between the women are information-seeking by nature. The function of this scene is to settle the question of Gugulethu's future bride: The Hlubi men are received favourably by the Bhele men and the wedding day is planned. From this point onwards, the whole of the action is directed at getting Thobeka and Gugulethu



to the altar on time. At another setting in the same scene, a sequel to Act 2 Scene 2 is taking place: NomaMpondomise uses 14 CONSTATIVES to tell her mother, Manyawuza, that she is going to return Mcunukelwa's cattle, the symbol of his marriage offer. She is rejecting Mcunukelwa with a view to accepting Gugulethu, who is being forced into an arranged marriage with Thobeka! The cattle symbolise NomaMpondomise's guilt and become a symbol of self-sacrifice, of parental love. Unfortunately, the love-exchange which she tries so hard to conceal in order to be able to accept Gugulethu's advances, cannot be forgotten so easily. She hints at the reason for her intended action, but her mother disapproves of her method of procedure. Decoder-tension, therefore, runs high. NomaMpondomise's resistance to her mother is conveyed by the 26 DIRECTIVES issued by Manyawuza who is seeking answers. She is questioning her daughter's contrary behaviour. The parallel couple can be seen as a contrast and also as a means of creating the rhythm of recurrence. The decoder (reader or audience) is left with a presentiment of tragedy.

Scene 4 is a sequent scene in which NomaMpondomise jilts Mcunukelwa. Its function is to fulfil that which NomaMpondomise states in the CONSTATIVE assertive declaration issued by her in the previous scene.

The various speech acts used by the couple are:

	Dir.	Const.	Comm.	Ackn.
Mcunukelwa	22	28	2	3
NomaMpondomise	19	26	0	3

Mcunukelwa's DIRECTIVES range from questions as to why NomaMpondomise should want to jilt him, to requestives to reconsider, to advisories of a binding nature. They convey his need for a reason for her behaviour; they convey his desperation and then his anger, and finally, they convey his acceptance. The CONSTATIVES are mainly descriptive - they describe his well being, his busy schedule, the success of other one-sided relationships and his dreams for the two of them. Their function is to make her believe that their relationship can work, despite the fact that she does not love him.

NomaMpondomise, in turn, starts off with DIRECTIVE questions of a general nature, then requestives, which lead the exchange in the direction which she desires, and then requirements which demand that he fetch his cattle. Her CONSTATIVES are used firstly to flatter him, then to state how determined she is, then to reassure him that he is not at fault, then to explain how important she feels it is to love your chosen partner.

A series of related scenes follows. Tamsanqa is looking ahead, carefully preparing for his succeeding

scenes. In Scene 5, Mcunukelwa uses 9 CONSTATIVES to tell his father, Qavile, that he has been jilted by NomaMpondomise. The purpose of this scene is thus to inform his family. In the same scene, Qavile uses questions to elicit information from his son, a requirement commanding his son to call the clan men and then a polite requestive, strengthened by the vocative mawethu, to ensure that they fetch back the lobola cattle from the kraal of Langeni.

In Scene 6, the Dumalitshona men meet with Langeni, NomaMpondomise's father, to ask for the cattle to be chased out by her because it is traditional practice for the girl, who jilts a suitor previously welcomed by her parents, to drive the animals out of the cattle enclosure. The 27 DIRECTIVES and 11 CONSTATIVES used by Langeni are double the total number of utterances made by the Dumalitshona clan men. This conveys that their mission is clear-cut, whereas Langeni is in the dark and needs to extract information from his visitors. Langeni calls NomaMpondomise, tells her by means of a DIRECTIVE to chase the cattle out and he also conveys his displeasure by using another DIRECTIVE, warning her that she will regret this decision of hers. In this scene where NomaMpondomise is a subordinate, she uses 12 CONSTATIVES to respond, assert, deny, inform and to submit. Her power base is thus far more limited than in the previous scene.

5.1.3.1 Exposition of Act 3

	Dir.	Const.	Comm.	Ackn.
Nyaniso	5	21	0	0
Mthetho	4	13	0	0
Zwilakhe	4	14	0	0
Zweni	31	28	1	2
Gugulethu	16	10	0	1
Mzamo	4	9	0	2
Nzondelelo	13	7	0	0
Macebo	9	3	0	0
Thobeka	13	11	1	1
Madongwe	11	9	0	0
NomaMpondomise	23	52	0	3
Manyawuza	26	1	0	1
Mcunukelwa	22	37	2	3
Qavile	7	11	0	1
Mrhaji	1	2	0	1
Msikelwa	9	14	0	0
Mchithwa	6	6	0	0
Inkwenkwe	0	2	0	0
Langeni	27	11	1	2
TOTALS	231	261	5	17

Act 3 is part of the d  nouement - all the complications that arise before the climax need to be unravelled.

The analysis shows that NomaMpondomise is the central

figure at this stage of the play - she uses 78 utterances. She jilts Mounukelwa, has to return his cattle and, the reaction on this deed, in turn, entails fetching of the stock by the Dumalitsona men.

Zweni is the character with the second highest number of utterances. His DIRECTIVES are of the non-binding type because they are mainly requestives or questions. He tries to encourage Gugulethu to attend the men's second meeting and when he refuses, Zweni tries to find out why Zwilakhe is stubbornly insisting on forcing the issue. His CONSTATIVES describe his feelings about the repercussions of such behaviour.

Zwilakhe's ruling at the climax of the play in Act 2 Scene 4 also has to be followed through. The Hlubi clan men are sent to the Bhele home. All these actions are carried out, therefore, this act can be classified as successful too.

#### 5.1.4 Act 4

Act 4 Scene 1 is an obligatory scene, that of the wedding between Gugulethu and Thobeka. It has been discussed in detail in the micro-analysis which appears in Chapter Four. It fulfils the purpose of Act 2 Scenes 2 and 4, and, Act 3 Scene 2 and 3.

Scene 2 is a sequel to the church service. The wedding

feast is being attended by wedding guests and en-route, Sicelo and Mzamo chat about Mzamo's girlfriend who seems to be enjoying interest from another quarter. The two youths draw out Nimrod, the villain, who has taken to interfering in Mzamo's affairs. This scene involves 14 characters but only the speech acts of the three immediately involved will be discussed:

	Dir.	Const.	Comm.	Ackn.
Sicelo	34	24	2	2
Mzamo	21	27	0	2
Nimrod	6	5	0	0

Sicelo uses DIRECTIVE questions to draw out information from Mzamo, but when addressing the new initiates, he uses requirements. These convey his higher social rank in the power paradigm and they brook no refusal. His CONSTATIVES describe his feelings and inform his friend of his opinion of the bridal couple and of his intentions when he and Mzamo join the group of young people. Mzamo uses CONSTATIVES to respond to Sicelo's questions and then DIRECTIVES of both types when they join the group. The DIRECTIVE questions lead the exchange in the desired direction, but the requirements provoke the younger men into action. The conflict is built on questions being answered with questions. If the playwright has chosen Nimrod's name with the biblical reference in mind (Genesis 10:8,9), then Nimrod has been true to his name because the 'mighty

hunter' slays his enemy in the closing stages of this scene. The purpose of this scene has been to remove Gugulethu's one ally. This scene ends, as quoted in 3.2, when Nimrod stabs Mzamo, Gugulethu's best friend. This little scene could be viewed as a play within the play.

#### 5.1.4.1 Exposition of Act 4

	Dir.	Const.	Comm.	Ackn.	Eff.
Gugulethu	17	23	0	0	0
Mfundisi	32	27	0	2	1
Zwilakhe	4	14	0	0	0
Sicelo	34	24	2	2	0
Mzamo	21	27	0	2	0
Abafana neentombi	0	1	0	0	0
Liso	7	5	0	2	0
Themba	2	0	0	0	0
Thozamile	2	1	1	0	0
Nimrod	6	5	0	0	0
Nozipho	0	1	0	0	0
Deliwe	3	0	0	0	0
Ntombise	0	2	0	0	0
Nobesuthu	2	2	0	0	0
Abafana	0	1	0	2	0
Makhumalo	2	1	0	3	0
TOTALS	138	134	3	13	1

The two major events described in this act are the wedding (as micro-analysed in Chapter 4) and the death of Mzamo, Gugulethu's friend. The wedding is the fulfilment of earlier commitments, although it backfires because of a lack of commitment from the intending couple. The stabbing of Mzamo by Nimrod serves to eliminate Gugulethu's main ally. The lower number of DIRECTIVES used in this act (compared to the previous acts) can be ascribed to its shortness - it consists of only two scenes.

#### 5.1.5 Act 5

In Act 5 Scene 1, the playwright uses a stage property, the newspaper, to accelerate the action. For reasons of contrast, the scene opens inauspiciously with NomaMpondomise buying a newspaper in which she reads of Gugulethu's marriage to Thobeka and of Mzamo's death. This scene is used by the playwright to inform NomaMpondomise of Gugulethu's guilt. He has betrayed her love and she asks her father, by means of repeated DIRECTIVE requestives, for forgiveness, but is too distraught to explain why she needs to be forgiven. An analysis of the speech acts provides interesting information:



	Dir.	Const.	Comm.	Ackn.
Inkwenkwe	5	22	0	1
Manyawuza	20	7	0	1
NomaMpondomise	13	8	0	29
Langeni	11	2	0	0

The high number of **CONSTATIVES** used by the newspaper boy are informative by nature. He is promoting a product. Manyawuza uses requestives to encourage her daughter to give her some money for milk and to make her some tea, then questions to find out why NomaMpondomise is wailing, and then requestives again to convince her husband to forgive their daughter. When he does not respond, she uses requirements to force him to do so. Langeni's speech is mainly characterised by **DIRECTIVE** questions or requirements in this short scene. His questions convey his lack of understanding of what is happening and the need to gain information from his daughter. The requirements are issued in the context of his authoritative role as father. NomaMpondomise's speech acts in this scene are particularly noteworthy - they are either **DIRECTIVES**, requestives in the form of pleas for forgiveness, vocatives of a beseeching nature or **ACKNOWLEDGMENTS** mainly in the form of apologies. Thus, another function of this scene is to convey NomaMpondomise's intense pain and anguish.

Another series of related scenes follows. In Scene 2,

Langeni uses 15 DIRECTIVES, 16 CONSTATIVES and 4 ACKNOWLEDGMENTS. The DIRECTIVES are non-binding questions. He asks his wife why NomaMpondomise has not appeared from her hut yet and when they discover that she is missing, he goes to the police station to report her disappearance. Action is accelerated by foreshadowing. The police officer, using 12 DIRECTIVE questions and 8 CONSTATIVES, receives him at the charge office and tells him that he has arrived timeously because he will need to appear in court on Monday. Tamsanqa has not allowed any relaxation of tension or interest. In the same scene, the setting changes to the courtroom where NomaMpondomise is making a case against Gugulethu - she is sueing him for breach of promise. The magistrate uses 5 DIRECTIVES, 9 CONSTATIVES AND 2 EFFECTIVES. He leads the questioning and then uses CONSTATIVES to explain why Gugulethu should be punished. In his official role as magistrate, he passes judgment using 2 EFFECTIVES. The action has moved forward at great speed: The stage property, the newspaper in which Gugulethu's wedding to Thobeka was reported, has served as a structural device linking scenes through an aroused expectancy. In the court room, a sense of uneasiness mounts in the receiver as NomaMpondomise uses a DIRECTIVE requestive to asks Gugulethu to kiss her for the last time. Her last utterance Kugqityiwe (It is done) is ambiguous: Either it is confirming that the act of kissing is over with, or, it is confirming a marriage

promise between the couple in the eyes of God or it is hinting at the end of their relationship and her imminent death. The inference made by a decoder will be proven right or wrong in Act 6 Scene 1. Whilst Gugulethu is still in the courtroom being charged, NomaMpondomise drowns herself in the Umtata river. This is the playwright's way of limiting Gugulethu's choices. An official reports the drowning using a CONSTATIVE, and this spoken stage direction extends the borders of the play. Although the love theme cannot be pursued after NomaMpondomise's death, there is still unfinished business and a closure at this point in the play would not have been ideal.

#### 5.1.5.1 Exposition of Act 5

	Dir.	Const.	Comm.	Ackn.	Eff.
Inkwenkwe	5	22	0	1	0
Manyawuza	36	14	1	4	0
NomaMpondomise	26	19	34	0	0
Langeni	26	18	0	4	0
Ipolisa	12	8	0	1	0
Umantyi	5	9	0	0	2
Gugulethu	17	11	0	5	0
Zwilakhe	0	2	0	0	0
Mphathi-mapolisa	1	0	0	0	0
TOTALS	128	103	35	15	2

Act 5 centres around NomaMpondomise. The higher number of DIRECTIVES than CONSTATIVES in this act can be attributed to the fact that NomaMpondomise's parents are not aware of the relationship between her and Gugulethu. They therefore do not understand her distress when she reads the newspaper; they ask questions of the non-binding type. NomaMpondomise, on the other hand, poses DIRECTIVE requestives, but she tries to make them more binding by using vocatives with them when addressing her father. The high number of ACKNOWLEDGEMENTS are mainly apologies and they convey her distress and urgent desire to be forgiven by her father. The speech acts of the officials are efforts to uncover the truth and they thus take the pattern of question and answer. The 2 EFFECTIVES used by the magistrate inform the decoder of the punishment that is meted out for criminal offences. The CONSTATIVES in this act have the following functions:

- \* They inform customers about the availibilty of newspapers,
- \* they inform the decoder of NomaMpondomise's disappearance,
- \* they describe the happenings of the previous day,
- \* they declare NomaMpondomise's intention to charge Gugulethu and describe his offence,
- \* they convey Gugulethu's admission of guilt,
- \* they inform hearers of the hidden pledge exchanged

- by NomaMpondomise and Gugulethu,
- \* the police man uses a CONSTATIVE to inform hearers that NomaMpondomise has drowned herself in the Umtata River, and
  - \* Zwilakhe informs the magistrate that he is paying the bail set for Gugulethu's crime.

This act continues the retribution process. In the previous act, Gugulethu loses his best friend; now he is being punished again - directly, for breach of promise, and indirectly, by the death of his loved one, NomaMpondomise. This act is successful because decoders are orientated towards it when Gugulethu is forced to marry Thobeka in Act 4, thus breaking his promise to NomaMpondomise. As part of the unravelling process, it ties up loose ends and thereby limits Gugulethu's future choices.

#### 5.1.6 Act 6

Act 6 Scene 1 plays off 12 years later when the Hlubi men arrive in Umtata. The playwright is bridging the gap between the wedding service in Act 4 Scene 1, after which Gugulethu deserts Thobeka, and the present. Thobeka has stayed at Zwilakhe's home and become his responsibility. Zwilakhe feels that Gugulethu should be forced to take on this role. He, therefore, sends his clan men to ask Gugulethu to return home to Zazulwana. The following speech acts are used:

	Dir.	Const.	Comm.	Ackn.
Nyaniso	14	12	0	1
Mthetho	19	14	0	0
Gugulethu	35	22	1	5

The uncles use DIRECTIVE questions and requestives to try and convince Gugulethu that he needs to return home. The exchange takes the form of a question-answer pattern. The DIRECTIVES used by Gugulethu are also of the above-mentioned varieties, but he also includes requirements to force the uncles to find the cause of his rejection of their plea. The uncles' CONSTATIVES describe their cause for concern, then their feeling of regret because enough has transpired because of Zwilakhe's stubbornness, and then their acceptance of Gugulethu's decision not to accompany them home.

Scene 2 is a sequel to the previous scene. Using a total of 21 CONSTATIVES, the men report back to Zwilakhe that his son has declined to return. They use 22 DIRECTIVES to advise, question and bid Zwilakhe to do as he pleases without them. Zwilakhe only uses 4 DIRECTIVE questions to find out the reason why his son will not return. The 9 CONSTATIVES used by him convey his intended course of action against Gugulethu, his feelings of frustration at having to keep Thobeka and her children, and his reason for believing that

Gugulethu is the guilty party in this situation. The function of this scene is to isolate Zwilakhe from his kinsmen, who have also now openly expressed their disapproval of his actions. The choices now open to Zwilakhe are much more limited.

Consequently, in Scene 3, Zwilakhe sends Thobeka and her children by other men to Gugulethu in Umtata. The function of this scene is to force Gugulethu's hand. The thought does cross the decoder's mind that Gugulethu might submit to his father's wishes now that NomaMpondomise is no longer alive. Tamsanqa focuses the decoder's attention on Zwilakhe's motive by using a pun. He plays on the word thatha ('take hold of; to take a thing so as to retain it' (Kropf and Godfrey 1915:401) on the bottom of page 82 and the top of 83 of the text. Baleni suggests that he and the other inhabitants of Umtata have been taken in by Gugulethu who has never indicated that he has a wife, Thobeka. However, when Gugulethu meets up with Thobeka, he fires many DIRECTIVES at her in his effort to find out why she is in Umtata and she admits, using a CONSTATIVE, that she has come to him. She uses 34 CONSTATIVES to convey her feelings of fear, anxiety and unhappiness. Pity is evoked in the decoder because she is sincere and her fears are justified. Gugulethu decides to murder her and her children during the night and this heightens the tragedy. Innocent people are paying the price.

In Scene 4, a sequel to Scene 3, Gugulethu hands himself over to the policeman, Baleni. Gugulethu uses a DIRECTIVE requestive to ask Baleni to handcuff him. The following speech acts are used by the characters in this scene:

	Dir.	Const.	Comm.	Ackn.
Gugulethu	22	22	0	2
Baleni	18	0	0	5
Sajini	5	1	0	0
Mantyi	1	5	0	0

The function of this scene is to convey through CONSTATIVE informatives and descriptives how Thobeka and her children are killed. It also serves to show through the use of DIRECTIVE requestives how willing Gugulethu is to be punished for his crime. The sergeant's 5 DIRECTIVES are questions - the official is seeking information. The CONSTATIVES used by the magistrate convey how seriously he views this monstrous deed; they also inform Gugulethu and the decoder of his intention to pass the case on to a higher authority. Retribution, therefore, is at hand.

Scenes 5 and 6 will be discussed together because the one is a continuation of the other. They are both obligatory: a crime has been committed and the penalty must be paid. This is imperative for good closure and for the moralistic stance taken in this play. The



moral cycle works itself out as a result of the organisation in the play. Elements are interwoven to suggest the fatal nexus binding young men and young women in unwanted marriages. When the interested parties gather in the courtroom to hear Gugulethu's case, the judge opens using a 'collective' speech act. Hancher (1979:12) states:

'Collective' speech acts comprise one or more first-person-plural utterances.

The judge says:

Nkundla namhla sibuyela kwakwityala  
ebesijikajikana nalo ngezolo. ... (p.87)

CONSTATIVE, informative (announcing)

(Court, today we return to the case that we went hither and thither with yesterday. ...)

Whilst listening to the evidence, the judge makes an assessment:

Ewe uGugulethu ulenzile isikizi, kodwa ke kuko  
konke akwenzileyo icacile mhlophe nasesidengeni  
into yokuba oyena nobangela wabo bonke ubukho  
bethu apha nguyise walo mfana. ... (p.88)

CONSTATIVE, confirmative (judging)

(Yes Gugulethu has done a vile thing, but then in all that he has done it is abundantly clear even to a fool that the one who has caused all of us to be present here is the father of this young man.)

When judgement is passed by the presiding judge in the

courtroom on the second day, he uses 2 EFFECTIVES. Because of his official rank, he passes sentence and

Saying makes it so. (Hancher 1979:3)

The judge also uses 38 DIRECTIVES and 56 CONSTATIVES. The DIRECTIVES are predominantly of an interrogative type. They convey the judge's quest for the truth. The 3 requestives used by him in the penultimate scene convey his concern for Gugulethu's physical comfort. Gugulethu's CONSTATIVES serve to inform and describe. Zwilakhe uses 18 CONSTATIVES (11 and 7 respectively) to supply the information about Gugulethu and Thobeka's so-called marriage, to assert that it was bad luck that he sent Thobeka to Umtata and to admit that he was the cause of all the tragedies. He then uses a DIRECTIVE to request that he be hanged in his son's place. The judge does not accede to this request. The decoder is given the opportunity to see Gugulethu's peaceful resignation to his fate. In his closing speech, Gugulethu uses 15 CONSTATIVES to reassure his family, to explain about the Holy Trinity, destiny and death as an equaliser. His last utterance is an ACKNOWLEDGMENT, which reinforces his air of acceptance and his good will towards his family members. This is the last reversal: Gugulethu's thankfulness for an end to suffering.

UGugulethu: Mhlekaazi mna ndiyabulela, ndithi  
ugwebe kakuhle kakhulu, uhambe apho

wonke ubani ebejonge ukuba uhambe  
khona. ....  
Bawo khululeka andikubeki tyala..

(p.94)

ACKNOWLEDGMENT, thanks

DIRECTIVE, requestive (telling)

(Gugulethu: Sir I thank you, I say you judged  
very well, you went into every  
possibility that anyone could have  
considered. ....  
Father, relax I do not blame you..)

He feels he has been dealt with very fairly and he  
holds no grudge against his father, who admits to being  
the cause of all the tragedies that have taken place.  
In the life and death cycle, death has disrupted and  
destroyed, but in this scene, it unifies because it is  
joining in death those whom it has separated in life,  
Gugulethu and NomaMpondomise. It is this realisation  
which is at the heart of Gugulethu's resignation in the  
penultimate and final scenes.

#### 5.1.6.1 Exposition of Act 6

	Dir.	Const.	Comm.	Ackn.	Eff.
Gugulethu	97	110	2	10	0
Nyaniso	21	23	0	2	0
Mthetho	34	24	2	1	0
Zwilakhe	7	27	1	1	0
Imoto	2	0	0	0	0
Elinye ipolisa	1	0	0	0	0

continued....	Dir.	Const.	Comm.	Ackn.	Eff.
Umnini-moto	2	1	0	0	0
Thobeka	16	34	0	10	0
Baleni	43	13	0	8	0
Umntwana	4	2	0	0	0
Omnye umntwana	0	1	0	0	0
Sajini	5	1	0	0	0
Mantyi	1	5	0	0	0
Ijaji	38	56	0	2	2
Igqweta	0	1	0	0	0
# Abantu	1	0	0	1	0
Magaba	2	1	0	1	0
TOTALS	274	299	5	36	2

This final act deals with Gugulethu and his immediate family. The highest concentration of DIRECTIVES and CONSTATIVES appear here - this indicates the highest tension in the play. This act opens with the uncles using questions to try and find out why Gugulethu is in mourning and why he will not return home. When the men report back to Zwilakhe, he uses non-binding questions to elicit answers about his son. When Zwilakhe informs them of his intention to send Thobeka to Gugulethu in Umtata, the clan men refuse to be party to this. This leaves only the antagonist up against the protagonist with his pawn, Thobeka. The brutal killing of Thobeka

and her children is reported by Gugulethu himself. The court hearing takes place over two days: the judge uses DIRECTIVE questions mainly to establish exactly what has happened, whereas Gugulethu uses mainly CONSTATIVES to explain, describe and inform. In his closing speech, Gugulethu uses twice as many CONSTATIVES as DIRECTIVES. This indicates his resignation to his fate. His final ACKNOWLEDGMENT greeting is most apt. It is very interesting to note that Zwilakhe, who before the wedding always uses more DIRECTIVES than CONSTATIVES, now reverses the score. This indicates his decline in power.

Up until judgement is passed by the judge, Gugulethu's demand, Buzani kubawo, has been infelicitous because he, as the speaker, is not in authority. When his cause is taken up by the judge, an equal of his father's, then Zwilakhe is brought to the point where he admits, using CONSTATIVES, that he is at fault. This brings the play to a successful end, albeit an unhappy, tragic one.

## 5.2 Conclusion

It is very clear that the arrangement of the scenes has contributed to the meaning of the play as a whole: After the exposition, all scenes are inter-related and are either sequels, consequential or obligatory.

Total communication of the text is carried by a multitude of aspects in combination. Action is unified by plot, character, theme and a combination of these elements (Levitt 1971:19). Tamsanqa promotes the plot and theme by continually focussing on the central character. As Gugulethu becomes better known to the receiver, the more predictable his responses become. In an early scene, whilst Mzamo and Gugulethu are guests at the Ngoqo wedding, Gugulethu expresses his love for NomaMpondomise and the receiver is led to believe, if only for a moment, that there might not be a tragedy. Gugulethu's marriage thus has the added interest of a betrayed hope. In the courtroom scene, when Gugulethu rises to speak his speech of resignation, Tamsanqa is teaching the receiver about the final peace of tragedy (Levitt 1971:116). A man, who has fought long and hard to be with his loved one and who has committed crimes in the process, is about to be hanged, which is a tragedy, yet he is totally at peace with this decision against him.

The intention- and purpose-success of all communication develops the inter-relatedness of the twenty-five scenes in the play. The rhythm of the play emerges through recurrences and reversals which create and dissipate tension in the receiver. Most importantly, the play is characterised by good continuation and closure. In satisfying an expectancy aroused earlier

in the play. Gugulethu's death sentence concludes both the rhythm and the action in the play. It is abundantly clear that the above-mentioned structural properties of a drama have assisted in relating the constituent scenes to the whole play.

## Chapter Six

### CONCLUSION

6.1 In the Introduction to this dissertation, mention has been made of the finding that very little research has been published on the relevance of the Speech Act Theory to drama, in particular. Drama is a very popular vehicle of communication involving speakers, receivers and a signalling system. Each utterance involves an intention which needs to be conveyed successfully to the receiver if the speaker's purpose is to be achieved. Actualisation is the last stage of successful communication. In the speech situation, joint commitment of participants to a shared goal ensures rapid progress, whereas misunderstandings, disagreements and unco-operative behaviour create tension and slow down the communication. The Xhosa play, Buzani kubawo, could probably have a different effect on each receiver. The Speech Act Theory, however, offers the researcher the possibility of gauging almost precisely the interplay between narrator, text and receiver.

In 1.5, the Speech Act Theory and its development is outlined. The descriptive and social function of language is stressed. The three levels at which a speech act operates are explained as being the locutionary, illocutionary and perlocutionary. For the



purposes of this study, only the latter two are discussed. Bach and Harnish's taxonomy has been used for the classification of illocutions in Act 4 Scene 1 of the play, which has been chosen for micro-analysis in Chapter Four. Bach and Harnish identify two broad categories of illocutionary acts, namely, communicative and conventional. The communicative illocutions include CONSTATIVES, DIRECTIVES, COMMISSIVES and ACKNOWLEDGMENTS. The conventional category embraces EFFECTIVES and VERDICTIVES. The sub-classes of illocutions have sub-sub-classes which eliminate overlap and facilitate a higher degree of interpretative accuracy. It is for this reason that Bach and Harnish's taxonomy has been used.

Speakers and listeners generally abide by conversational rules. They have a certain amount of shared knowledge which forms the basis of their respective responses. The felicity conditions outlined by Searle as preparatory, sincerity and essential determine the success of a communicative attempt. Failure to meet these conditions results in misunderstanding or a breakdown in communication, whereas recognition of the sender's intention is termed 'securing of uptake.'

Bach and Harnish, on the other hand, suggest that sincerity is not required for communicative success.

Communicative illocutionary acts are performed pursuant to the CP (communicative presumption) and their identity is worked out by the hearer in accordance with the SAS. That is, the hearer has to identify the intention and that consists in identifying the expressed attitude, whether it be sincere or insincere.

Grice holds that there are general rules for conversation which interlocutors are expected to observe. It is expected that the knowledge of these rules is shared and that they are mutually observed and expected. By observing the Co-operative Principle, as Grice calls it, some degree of coherence and continuity should be observed in the conversation. He outlines four "maxims" that are observed in relation to the Co-operative Principle, namely, those of quality, quantity, relevance and manner. Bach and Harnish have extended Grice's list of maxims with three other maxims, namely, politeness, morality and charity. When a hearer decodes a speaker's utterance, he/she makes deductions and inferences so as to maintain the assumption that the speaker is observing the Co-operative Principle. Grice uses the term implicature to refer to the various calculations by which participants make sense of what they hear or see in a text. Implicatures which are required to maintain the assumption that the Co-operative Principle is in force are called

conversational implicatures. The coherence of any conversation or text invariably depends a great deal on implicature.

In a given conversation, participants may choose not to fulfil the maxims proposed by Grice. They can *flout*, that is, blatantly fail to fulfil it; they can *opt out* by indicating that they are unwilling to co-operate in the way in which the maxim requires; they may be faced with a *clash* whereby they are unable to fulfil one maxim without violating another and fourthly, speakers may *violate* a maxim which can, in some cases, mislead the other participants. Non-observance of maxims can have interesting effects on communication. For example, misunderstandings occur and multiple meanings are exploited. Pratt (1977:163) suggests

that exploitation is virtually the only kind of intentional nonfulfillment of maxims that the literary speech situation allows, that intentional failure to fulfil a maxim in literature always counts as flouting and is thus always intended to be resolved by implicature.

It follows then that violations in literature are in accord with the playwright's purpose for that particular piece of art. Implicatures are being used by speakers wanting to achieve certain effects. Each decoder (reader or audience) interprets the signals received

against his/her own background knowledge. This explains the different interpretations persons have of plays.

- 6.2 The second chapter explains drama as a means of communication. The receiver responds to a stimulus in the form of a performance or a text. Although the playwright's social aim is to entertain, his intellectual aim is to influence the receiver in effecting changes in the Xhosa culture. He favours a western approach above the traditional one because it is not an end in itself.

Buzani kubawo may be classified as a tragedy. The antagonist explores a wide range of emotions through relationships with people and by the end, he has lost his loved one and he is about to die in retribution for a crime he commits. There is great value in Miller's view (Wilson 1980:310):

The tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing - his sense of personal dignity. ... Tragedy, then, is the consequence of a man's total compulsion to evaluate himself justly.

The tragedy arises out of the conflict between the sub-worlds, traditionalism and enculturation. Doxastic, deontic and boulomaic worlds-within-the-world also contribute to the conflict depicted. A parallel can

also be drawn between this tragedy and the romantic tragedy of Romeo and Juliet in which two families of Verona are at bitter enmity. In both plays, the lovers are restricted by familial traditions and sacrifice themselves.

The dramatic force of the dramatic world can be attributed to the fact that it is pegged in space, time and place. In Buzani kubawo, characters of a particular era, the 1900's, are located in a rural location in the Transkei, yet the dynamism of the dramatic world is a result of the series of connected events in which these characters are involved in a changing context. Four levels of time are located, namely, discourse, plot, chronological and historical time. It becomes clear that character, speech and actions are inter-related. A meaningful whole is presented as a sequence of events involving characters who are determined by their function in the action.

The dynamism of Buzani kubawo is also entrusted to the plot. The representation is non-linear, heterogeneous, discontinuous and incomplete, so flashbacks and events not seen, gaps in time and other unclear things have to be inferred by the decoder on the grounds of his/her background knowledge and mutual contextual beliefs. The playwright aids decoders by using devices, such as

foregrounding, and through endophoric means, such as anaphora and verbal deixis. The endophoric levels provide stability by supporting the co-reference rule.

Dramatic discourse is context-bound interaction. It is characterised by syntactic orderliness, informational intensity, illocutionary purity and floor-apportionment control. It is also subject to textual control: throughout the text, various levels of textual coherence constrain the dramatic dialogue in a powerful way. These levels include action, reference, discourse, logic, style and meaning (Elam 1980: 183 & 184).

A knowledge of the structure of the genre, drama, is also advantageous to a fuller understanding of structural properties such as reversals, recurrences, stage properties and directions.

- 6.3 Chapter Three explains how theme is conveyed through characterisation. Tamsanga mainly uses two techniques, namely, the expository and dramatic methods. Through exposition, characters are directly described or discussed. For example, in Act 1 Scene 2 (page 8), Magaba uses six CONSTATIVES to describe Thobeka. Naming is a device in which the name of a character influences his/her behaviour. For instance, Thobeka humbles herself throughout the play. In Act 3 Scene 3, where

her mother informs her of Gugulethu's request for her hand in marriage, and in Act 6 Scene 3, when she arrives in Umtata at Gugulethu's home, Thobeka mainly uses CONSTATIVES and ACKNOWLEDGEMENTS in her interactions. She shows no aggression whatsoever, is acquiescent in manner and speech. Many of her replies are single words or short sentences. The economical speech further enhances the image of humility projected by her.

When characters are presented in action, valuable insights are gained from the language used which particularises them. For example, in Act 2 Scene 4 when the Hlubi men meet at Zwilakhe's request, Zwilakhe uses 25 DIRECTIVES as opposed to the other men who use 17, 16 and 10 respectively. The authoritative DIRECTIVES used by Zwilakhe show that he is inflexible and autocratic, whereas those of the clan men are mainly of the non-binding type which reflect a search for more information.

Tamsanga also uses contrast of characters to enhance characterisation, for example, by identifying different responses of characters to similar situations, characters are given individuality. Thobeka and NomaMpondomise, in similar situations, respond differently. Both girls are unhappy about the prospective husbands chosen for them by their parents,

yet only NomaMpondomise acts decisively. She uses CONSTATIVE assertives to declare that she is rejecting Mcunukelwa, whereas Thobeka wants to reject Gugulethu, but submits to her father's wishes because she fears him. Her speech is not as authoritative as NomaMpondomise's and neither does she use binding DIRECTIVES like NomaMpondomise does.

The main themes identified in this drama are love, traditionalism and enculturation. By focussing continuously on one of the main characters, Gugulethu, these themes are interwoven in the play: Gugulethu participates in 15 of the 25 scenes and he is referred to, either directly or indirectly, in the remaining scenes. He enjoys more floor space than any other character. For example, in Act 2 Scene 4, he makes 75 utterances. The youth as a group also promote the love theme and the sub-worlds, of traditionalism and enculturation, are brought into conflict by the two generations of characters involved. In this way, suspense is created for the receiver. Conflict excites the action of the play. Consider the older and younger generations: The older generation, represented by Zwilakhe, are the traditionalists who cling to customs and practices for an invalid reason, namely, because their forefathers did so before them. Zweni, one of the clan men, uses 14 CONSTATIVES (on p.33) to assert how



inflexible the older men have become and 5 DIRECTIVES to question the wisdom of this. The youth, who have been open to enculturation of western ways, question the value of imitating their parents. Thobeka expresses this well in the following CONSTATIVE:

...Ukuba lisiko eli lokuggiba izinto kwabazali ngabantwana ngaphandle kwabo, liphuthile. ..  
(p.48)

CONSTATIVE, assertive (declaring)

(If this is the custom for parents to decide things for their children without consulting them, it is *dying away/in disuse*)

In the preceding paragraphs, examples have been cited of how CONSTATIVE assertives have been used by Zweni, Gugulethu and Thobeka to express their feelings and attitudes about the themes, love, traditionalism and enculturation. The youth want to change with the times and hold on to that which is worthwhile and discard that which has lost its usefulness. They resent being forced to conform. The power paradigm is under attack. These insights are gained by analysing every utterance in the text according to the Speech Act Theory.

- 6.4 Chapter Four is an example of how a micro-analysis may be conducted. This includes the wedding scene in Act 4, Scene 1. The conditions under which dialogue and discourse take place are identified. Furthermore,

indicators of the nature of the communication are also stated. For instance, the groom's reluctance to marry the girl chosen by his father is conveyed very effectively through his lack of co-operation which almost causes the communication to back-fire. Despite the fact that the felicity conditions are met, uptake is not secured because Gugulethu deliberately chooses to disregard the communicative goal of the sender. He breaks the maxims of quality and quantity and it is only through conversational implicature that communication can proceed. The wedding ceremony takes place but is founded on deceit. Zwilakhe, Gugulethu's father, has misled the minister into believing that Gugulethu is not of sound mind. Based on the information at his disposal, the minister makes certain decisions to cut short the various vows and to allow Zwilakhe to sign on behalf of his son. According to the Law Commission quoted, the marriage is not valid if both parties do not reciprocate with promises. The marriage contract is a bilateral one which has to be enacted by both the bride and the groom; the minister is not allowed to omit certain passages, neither is Zwilakhe allowed to sign on his son's behalf! On these grounds, the minister has attempted to carry out the procedure, but his act is abortive. The 'infelicity' that has infected the illocutionary acts is Gugulethu's total lack of interest in participating in the marriage ceremony - he does not

care about the goals that are central to the communication. If the immediate and ultimate aims of participants in a transaction are not common to both or all parties involved, conflict is inevitable (Grice 1975:48). The decoder might classify the minister as gullible or incompetent, but will realise that he is operating on trust. The charity principle operates here.

By analysing each utterance using the Speech Act Theory, valuable insights are gained. The communicative goal of the minister is established: he wants to unite Gugulethu and Thobeka in marriage so that they will live happily forever after. The minister's intention is realised, but not his purpose. The analysis suggests intention-success only. This contributes towards the creation of a tragedy. The classification of each utterance also serves to indicate who the dominant characters are. For example, characters using DIRECTIVE requirements control the direction of the dialogue. Any resistance offered creates tension and conflict. Attitudes are also conveyed. For instance, the minister's sincerity is conveyed by the repeated attempts he makes to secure uptake. It becomes clear that illocutions move the plot along.

The Speech Act Theory provides a very valuable approach for the analysis of literature. It has a great deal to offer in terms of describing the vitality and dynamics of language. It can be applied to a single utterance, a string of utterances, a passage, a poem, a scene, an act or a play or a novel as a whole. It can be applied to ordinary conversation, narrative texts, monologues, dialogues and discourse. The Speech Act Theory takes into consideration the whole communication system involving the speaker, the receiver and the signalling system. Three levels of communication are identified, namely, the locutionary, illocutionary and perlocutionary levels. These levels can be studied independently, in isolation or accumulatively. The theory allows for background knowledge, mutual contextual beliefs and implicature. Such flexibility and applicability draws the interest of researchers.

- 6.5 This analysis has proved that style is not bound to formal qualities. Chapter Five, dealing with unity and success, illustrates how meaning has to do with total communication of the text. A large number of different signals are absorbed in combination and it is only when the receiver reacts that communication can have taken place. There can be intention- or purpose-success or both; communication can misfire or fail for various

reasons, the main ones being non-observance of the Co-operative and Literalness Principles. In literature, implicatures are used by the receiver because it is understood that the writer would wish to maintain the Co-operative Principle so that communication can continue.

Pratt suggests that the literary text is a context. On these grounds, Buzani kubawo can be said to be successful because the genre is complete, with beginning, complications, climax, d  nouement and end, and it is orientated very well.

- 6.6 The insight gained from this study is that form (not structure) created on the endophoric and exophoric levels gives meaning to literature and that plot structure determines cohesion. Each artist uses different choices within a structural framework. These individual choices can result in either a loose or closely-woven plot; they dictate early or late point-of-attack; they dictate whether few or many characters will be involved in broadening the canvass and propelling the action forward; they determine how many stage properties will be required to foreshadow certain events and how predictable certain characters will become. The more limited the choices become, the more predictable the outcome of the piece of literature.

The Speech Act Theory has proved itself invaluable in the analysis of Buzani\_kubawo. It is relevant as a tool and it is hoped that future scholars will be able to refine these findings by using this versatile theory to aid their understanding of the meaning of texts.

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